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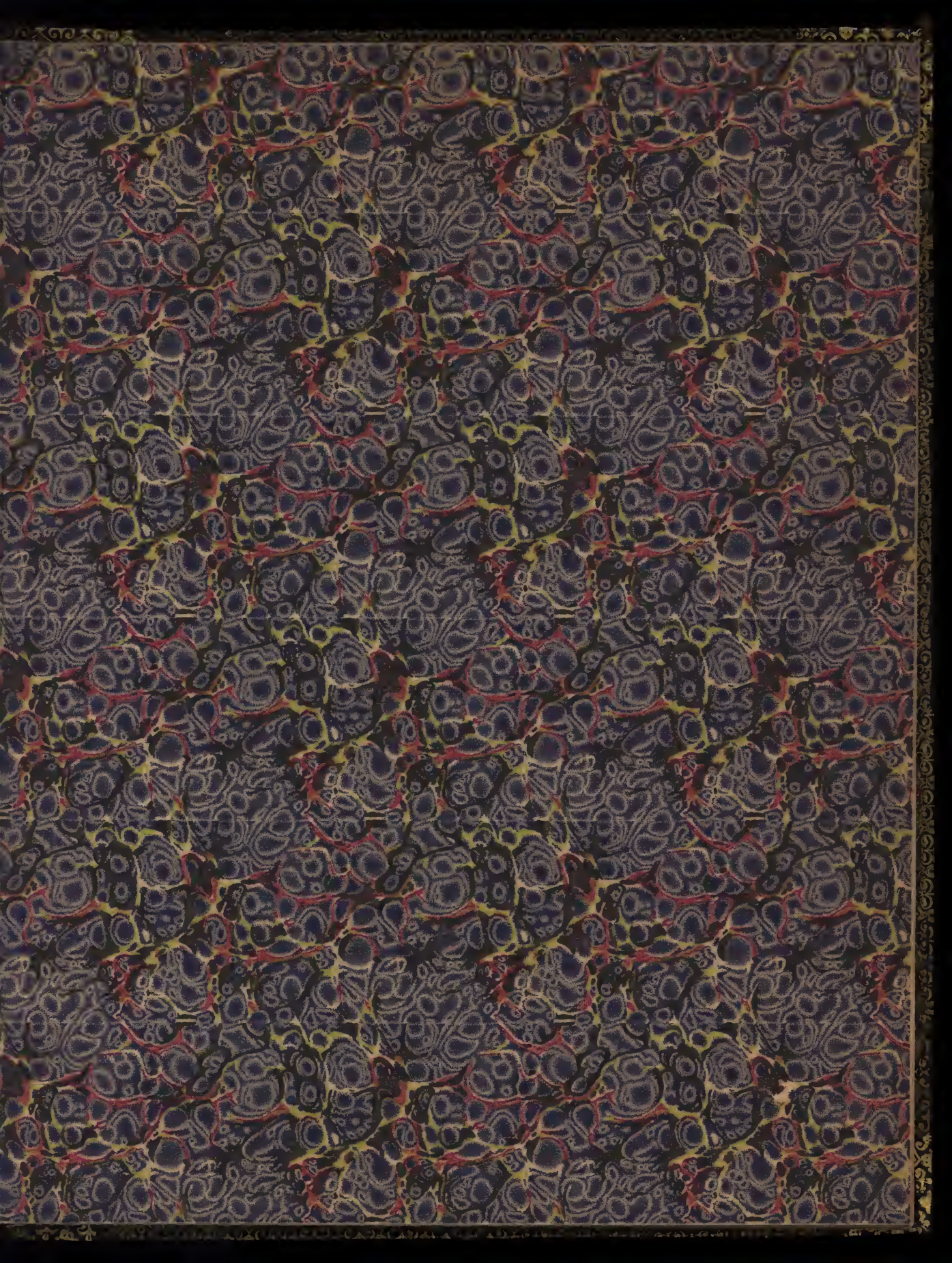

AN

ILLUSTRATION

OF THE

Roman Antiquities

DISCOVERED AT

BATH.

By the Rev. RICHARD WARNER,
CURATE OF ST. JAMES's PARISH.

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M,DCC,XCVII.

TO THE RIGHT WORSHIPFUL

THE MAYOR, ALDERMEN, AND CHIEF CITIZENS

OF

BATH,

THE FOLLOWING ILLUSTRATION OF CERTAIN

ROMAN ANTIQUITIES,

ORIGINALLY DISCOVERED,

AND BY THEIR CARE AND ATTENTION,

NOW PRESERVED IN

That City,

IS RESPECTFULLY INSCRIBED

BY THEIR OBEDIENT,

HUMBLE SERVANT,

RICHARD WARNER.

BATH, FEB. 13,
1797.

THE

INTRODUCTION.

WERE we to give credit to the fanciful deſcriptions of Jeffery of Monmouth, and other fabling aſſertors of the Britiſh antiquities, we ſhould believe, that the arts and ſciences, the elegancies, luxuries, and refinements of life, were known and practiſed by the Britons, long before their communication with the Romans; and we might be perſuaded, that even Bath itſelf made a conſiderable figure, as a city, ſome centuries previous to the Chriſtian Æra.[1] But if we turn from theſe wild dreams of the cloiſter, to the page of claſſical hiſtory, we ſhall find (from the few hints on the ſubject which may there be met with) that

1 Little, if any, credit can be given to the details of Britiſh tranſactions previous to the arrival of the Romans here, as Polydore Virgil hath well obſerved. Equidem nihil occultius; nihil incertius; nihil ignoratius; rebus Britannorum a principio geſtis; partim quod annales, ſi qui fuerant, ſicut ſupra oſtendimus Gildam teſtificari, funditus perierant, unde poſtea qui hiſtorias ſcripſerunt, nihil haurire potuere, &c. Hiſt. p. 18. l. 21.

the original inhabitants of our country little deſerved the ſplendid character thus attributed to them. Scarcely emerged from thoſe ſimple modes of life which are denominated the *hunter ſtate*, the Britons, when firſt diſcovered by the Romans, did not by any means preſent a picture of national refinement. It was only near the coaſt [1] that any traces of civilization appeared; and for this partial improvement in manners, the inhabitants were indebted to the communication which they maintained with the continental nations, through the medium of commerce. In the interior parts of the country all was wild and ſavage. Towns there were none;[2] the ſcattered dwellings of the natives were but miſerable huts,[3] and many of the moſt obvious comforts and conveniences of life were utterly unknown to them. Warlike and fierce,[4] but at the ſame time mild and mereiful;[5] precipitate and inconſtant,[6] but generous and candid;[7] proud and haughty,[8] but benevolent and hoſpitable;[9] the ancient Britons exhibit, in the page of hiſtory, that inconſiſtent character which is only

1 Cæſar ſpeaking of the Belgic Britons, ſays, "Ex his omnibus longe humaniſſimi "ſunt qui Cantium incolunt; quæ regio eſt maritima omnis: neque multum a Gal-"lica differunt conſuetudine." Cæs. Bel. Gal. lib. 5.

2 Dion. Caſs. Lib. 39.

3 Diod. Sic. L. 5. c. 8.

4 Herodian lib. 3.

5 Hoſpitibus boni miteſque ſupplicibus. Pomp. Mela. lib. 3.

6 Rumoribus atque auditionibus permoti de ſummis ſæpe rebus conſilia ineunt. Cæs. Bel. Gal. lib. 4.

7 Diod. Sic. lib. 5.

8 Celtæ magna de ſeipſis ſentiunt. Arrian. Exped. Alex.

9 Diod. Sic. lib. 5.

found

found in an early ſtage of ſociety, when men unacquainted with the obligations and ties of morality or religion, regulate their conduct, not by any fixed principles, but by the wild impulſe of the paſſions, or the whimſical dictates of caprice.

This conſideration alone is ſufficient to overturn the imaginary ſyſtem of old Britiſh refinement, which the writers above alluded to, in a miſtaken regard for the honor of their country, have endeavoured to foiſt upon us; and convinces us, that if we expect to diſcover any trait of it previous to the arrival of the Romans in this kingdom, our hopes will be altogether diſappointed.

Confining our attention therefore to the period ſubſequent to this event, we ſhall endeavour to throw ſome light on the Hiſtory of Bath, under the conquerors of the world; to whom we are indebted for the remains of ancient art, which it is the purpoſe of the following ſheets to illuſtrate.

Fifty-five years before the birth of our Saviour, Julius Cæſar diſcovered Britain to the Roman world.[1] I ſay *diſcovered*, becauſe his partial penetration into it, and his conteſts with two or three tribes of the natives, ſcarcely

1 Primus omnium Romanorum Divus Julius cum exercitu Britanniam ingreſſus. Tacit. Vit. Agric. C. 13.

amount to any thing further.[1] The *conqueſt* of the country did not take place till nearly a century afterwards. The long and bloody civil wars in which contending ambition plunged the Republic, kept, for a conſiderable time, the attention of the divided Romans confined to themſelves—When, at length, the fierceneſs of party was quieted, and the commonwealth overturned by the ſuperior addreſs and good fortune of Auguſtus; the Emperor, fully employed in reconciling the minds of the Romans to this new ſpecies of domination, had neither time nor inclination to attend to the conqueſt of a diſtant nation, barbarous and wild, and cut off as it were from all the habitable world.[2] Tiberius imitated the politic conduct of Auguſtus in this reſpect; and all the preparations of the weak, wicked, and capricious Caligula evaporated in folly. Nor was it till the reign of Claudius, about the year of our Lord 44, that any part of Britain was fairly reduced under the Roman yoke; when Flavius Veſpaſian carried the eagle in triumph through the Belgic provinces, and compleatly ſubdued all the weſtern, and ſouth-weſtern parts of Britain.[3]

1 Quamquam proſpera pugna terruerit incolas, ac litore potitus ſit, poteſt videri oſtendiſſe poſteris, non tradidiſſe. Ibid. Intactus aut Britannus, Hor. Epod. 7. v. 7.

2 Et penitus toto diviſos orbe Britannos. Virgil. Ec. 1. v. 67.

3. Mox bella civilia, et in rempublicam verſa principum arma, ac longa oblivio Britanniæ etiam in pace. Conſilium id divus Auguſtus vocabat, Tiberius præceptum. Agitaſſe C. Cæſarem de intranda Britannia ſatis conſtat, ni velox ingenio, mobilis pœnitentia, et ingentes adverſus Germaniam conatus fruſtra fuiſſent. Divus Claudius Auctor Operis, tranſvectis legionibus auxiliiſque, et aſſumpto in partem rerum Veſpaſiano, quod initium venturæ mox fortunæ fuit, domitæ gentes, capti reges, et monſtratus fatis Veſpaſianus. Tacit. in Vit. Agric. c. 13.

To

To this period then we are to look for the origin of Bath.[1]— No ſooner had the Romans penetrated into this part of Somerſetſhire, than the warm and medicinal ſprings, which had, probably, hitherto flowed unattended to along the vale, caught their obſervation, and quickly determined them to erect a ſtation on the ſpot. Habituated as they were to the uſe of the bath, they gladly availed themſelves of a ſituation which promiſed them, with little trouble, the indulgence that could not be procured in their own country without great labour and expence; and conſidering this advantage as fully counterbalancing all inconveniencies, they were content to forego their uſual principles in choice of ſituation, and inſtead of fixing on any of the neighbouring commanding hills for their reſidence, they planted a colony on the ſcite of preſent Bath, in the hollow bottom of a deep and cloſe valley.

The legions which accompanied Veſpaſian to England were the 2d, the 9th, the 14th, and the 20th. Theſe, as the Romans extended themſelves in the county, were diſperſed through the ſtations that marked their line of conqueſt. Part of them of courſe remained at Bath, to

1 The country around Bath might have been conquered by *Oſtorius*, and the colony of *Aquæ Solis* eſtabliſhed by him.—He ſubdued the *Iceni* and *Cangi*, (a people of this part of Somerſetſhire) about the year of our Lord 50, and built a regular chain of forts upon the banks of the Severn and Avon. Many of his *caſtra æſtiva*, or *exploratoria* are ſtill plainly diſcernible. Compare Tacit. Annal. lib. xii. c. 31. "*Oſtorius detrahere arma ſuſpectis, cinctoſque caſtris Sabrinum et Antonam fluvios cohibere parat.*" A notification of Oſtorius's preſence in theſe parts, is met with in the name of *Auſt* paſſage, called in Doomſday-book Oſter-clive, an evident corruption of the Roman appellation Oſtorius.

regulate

regulate and keep quiet the newly acquired territory. A detachment of the ſecond legion was appointed to this ſervice; the ſoldiers of which immediately employed themſelves in clearing the country around, and erecting proper barracks and reſidences for the accommodation of the Cohort. The place was then eſtabliſhed into a colony;[1] and the name of *Aquæ Solis*,[2] or waters of the Sun, impoſed

1 Fuerint olim apud Brittones xcii urbes, earum vero celebriores, et præ reliquiis conſpicuæ xxxiii. Municipia ſcilicet 11; Verolâmium et Eboracum; viiii coloniæ ſc. Londinium, Auguſta. Camalodunum, Geminæ Martiæ—Rhutupis. Thermæ —Aquæ Solis—Iſca Secunda—Deva Getica—Glevum, Claudia—Lindum—Camboricum—Ricardi Corinenſis de ſitu Brit. c. vii. The colonies were ſubject to the Roman Laws; enjoyed all the rights of Roman citizens; and were governed by a ſenate of their own election. Coloniæ—jura conſtitutaque omnia populi Romani habent. Aulus Gel. Noct. Att. lib. xiv. c. 31.

2 Aquæ Solis is the name of Bath in the Itinerary of Antoninus; where it occurs thus—" Iter xiv. Item alio Itinere ab Iſca (Carleon) Callevam (Ilcheſter) M. P. ciii. (103 miles).

Ab Iſca - - - -		From Caerleon.
Venta Silurum - -	M. P. ix.	Caergwent.
Abone - - - -	M. P. iv.	Aunſbury.
Trajectus - - - -	M. P. ix.	Henhum
Aquis Solis - - -	M. P. vi.	Bath.

In *Ptolemy's geography* Bath occurs under the name of Ὑδατα θερμα, or warm waters, Τοις δε Δυβυνοις ΒΕΛΓΑΙ κ) πολεις. Ισχαλις (Iſca) Ὑδατα θερμα (Bath) Ουεντα (Venta). The βαδιζα mentioned by Stephanus from Polybius is ſuppoſed to have been another name for the ſame city. ΒΑΔΙΖΑ, πολις της Βρεττιαννιας, Πολυβιος τριςκαιδεκατω, το εθνικον Βαδιζαιος. Step: de Urb: Tho' Weſſeling doubts, and with good reaſon, whether it were intended under that name. Imo facile reperias qui Βαδιζα Polybii apud Steph: huc referant, impulſi, ut liquet, recentiore Aquarum nomine Bath; quod ipſum ſi Britannis Polybii ætate uſitatum fuiſſe commonſtrarent nondum rem tenerent: neque enim uſque a Polybio ſcriptum accepimus in ea urbe calidarum aquarum balinea fuiſſe. *Bathonia* prava Latinitate Oſbernus in Vit. S. Elphegi c. 1. appellat—Weſſeling. Anton. Itin. p. 486.

upon

upon it; in alluſion to its warm medicinal ſprings, which were ſuppoſed to receive their heat from the influence of that vivifying planet.

Having arranged theſe neceſſary preliminaries, the next care of the Romans was to collect together the mineral waters that had hitherto waſted their healing powers on the wild ſolitudes through which they flowed; and to erect baths for the pleaſure, health, and comfort of the inhabitants of the new city.

This we are juſtified in ſuppoſing would be a very early ſtep with the Romans after their ſettlement here; ſince there was no luxury in higher eſtimation with them than frequent bathing. As linen was not generally uſed till the times of the lower empire, cleanlineſs rendered conſtant ablutions abſolutely neceſſary; and, hence it was (according to an ancient writer), that the decent Roman, after every ſort of exerciſe, or corporal exertion, plunged into the Bath, to free himſelf from the diſagreeable conſequences of extreme heat, and to refreſh and invigorate his exhauſted frame.[1] The like indulgence was generally uſed immediately before ſupper, the great meal of this luxurious people;[2] though ſome adopted a contrary prac-

1 Αλλα η πολεμοι καταψυξαμενοι η μεγαλη παυσαμενοι πονε λουντο. Artimid: Daldian: Oneir: Lib: 1. c. 66.

2 Pro hinc cubiculo te refer, et lectulo laſſitudinem refove, et ex arbitrio lavacrum pete nos quarum voces accipis, tuæ famulæ, ſedulò tibi præminiſtrabimus, nec corporis curatæ tibi regales epulæ morabuntur. L: Apul: Metam: Lib: 5. in princip:

tice,

tice, and never bathed till afterwards.[1] Whatever difference, however, there might be in the times of uſing them, the baths were places of great reſort, and crouded with every deſcription of character—the ſenſual and the wiſe; the idle and the active; the ſpendthrift and the miſer; the philoſopher and the buffoon.—Here, not only the body of the bather was refreſhed by every art of waſhing, anointing,[2] rubbing, pinching, ſqueezing, &c.[3] but his eye was amuſed with the ſight of gymnaſtic exerciſes, in the ſurrounding Xyſti and porticoes; and his ear gratified with the recitation of poems, ſongs, and various other compoſitions, which the authors, for the gratification of their vanity, or for the ſale of their works, were wont to repeat to the company aſſembled at the Baths.

To provide for a practice that contributed ſo greatly to comfort us well as amuſement, and which conſtant habit had rendered altogether neceſſary to the Romans, would occupy their immediate attention, after having diſpatched the more important concerns of their new colony; and it is probable thoſe remains of ſplendid baths, diſcovered in the year 1755, were part of the original *Thermæ* erected at

1 Οι δε εμφαγοντες, ειτα δε λουονται. Artim. ut ſupra.

2 The luxurious Roman went to a conſiderable expence both in the ointments uſed on theſe occaſions, and the materials with which his body was rubbed after their application. Jam Trimalcio unguento tergebatur non linteis, ſed palliis ex molliſſima lana factis. Petron: Arb. in Satyr: p. 21.

3 Scabor, ſuppellor, deſquamor, pumicor, ornor,
Expilor, pingor—Says a bather in Lucilius.

Aquæ

Aquæ Solis, as ſoon as the conquerors were once ſettled in that place.[1]

The following deſcription of theſe remains is extracted from the Hiſtory of Somerſetſhire; an account which I deemed it neceſſary to introduce, as they are now entirely hidden from inſpection, by buildings erected over them.

" The walls of theſe baths were eight feet in height, built " of wrought ſtone lined with a ſtrong cement of terras; " one of them was of a ſemicircular form, fifteen feet in " diameter, with a ſtone ſeat round it eighteen inches high, " and floored with very ſmooth flag ſtones. The deſcent " into it was by ſeven ſtone ſteps, and a ſmall channel for " conveying the water ran along the bottom, turning at a " right angle towards the preſent King's Bath. At a ſmall " diſtance from this was a very large oblong bath, having " on three ſides a colonade, ſurrounded with ſmall pilaſters, " which were probably intended to ſupport a roof. On " one ſide of this bath, were two ſudatories nearly ſquare, " the floors of which were compoſed of brick, covered " with a ſtrong coat of terras, and ſupported by pillars of " brick, each brick being nine inches ſquare, and two inches " in thickneſs. Theſe pillars were four feet and a half high, " and ſet about fourteen inches aſunder, compoſing a " Hypocauſt, or vault for the purpoſe of retaining the

1 They were certainly among the *firſt* of the Roman works here, being diſcovered at the depth of *twenty feet* below the ſurface of the ground; which is four feet lower than any of the other, and probably later fragments of architecture were found,

" heat neceſſary for the rooms above. The interior walls " of theſe apartments were ſet round with tubulated bricks " or funnels, about eighteen inches long, with a ſmall " orifice opening inwards, by which the ſteam of heat was " communicated to the apartment. The fire-place from " which the heat was conveyed was compoſed of a ſmall " conical arch at a little diſtance from the outward wall; " and on each ſide of it, adjoining to the above-mentioned " rooms, were two other ſmaller ſudatories of a circular " ſhape, with ſeveral ſmall ſquare baths, and a variety of " apartments which the Romans uſed preparatory to their " entering either the hot baths or ſudatories; ſuch as the *Fri-* " *gidarium*, where the bathers undreſſed themſelves, which " was not heated at all; the *Tepidarium* which was mode- " rately heated, and the *Eleotheſion*, which was a ſmall room, " containing oil, ointments, and perfumes. Theſe rooms " had a communication with each other, and ſome of them " were paved with flag ſtones, and others beautifully teſſel- " lated with ſmall dies of various colours. A regular ſet of " well-wrought channels conveyed the ſuperfluous water " from theſe baths to the river Avon."

The new colony being thus furniſhed with magnificent baths, which were found to be not only pleaſurable, but (from the quality of their ſprings) extremely healthy alſo to thoſe who uſed them, ſoon became a place of reſort. The Roman enervated by luxury, or worn out with toil,

1 M. Vitruvius, lib: 8. c. 2.

ſought

fought ſtrength and renovation in thoſe very ſtreams which give health and energy to the diſabled of the preſent day; and our Britiſh anceſtors themſelves, quitting, by degrees, the wild receſſes of the neighbouring foreſts, and the rudeneſſes of ſavage life, would at length be brought to admire the elegancies, and participate in the delights of Aquæ Solis.[1]

A progreſſive improvement in the number and magnificence of the buildings, and a gradual increaſe in wealth and population, would be the natural conſequences of this univerſal reſort to the waters of the ſun.—Excluſive, however, of the celebrity which the virtues of its ſprings conferred on the place; it received an addition of reſpectability from its being the ſituation of a *mint*; and the only town in this part of Britain for the manufacture of the legionary arms. The former aſſertion is rendered probable, from the circumſtance of Bath being one of the nine colonies that the Romans eſtabliſhed in Britain; which colonies, as well as the two municipia, were indulged with the privilege of minting their own coin. The fact of the great military forge being eſtabliſhed at the ſame place, will be found to be proved by the obſervations on the firſt ſepulchral monument conſidered in the following ſheets.

1 Paullatinque diſceſſum ad delinimenta vitiorum, porticus, et balnea, et conviviorum elegantiam: idque apud imperitos humanitas vocabatur. Tacit: Agric; Vit: c. 21.

The Roman city when compleated, exhibited a pentagon in form; of twelve hundred feet in length, and about eleven hundred feet in breadth, at the wideſt part. A ſtrong wall nine feet thick, and twenty in height ſurrounded it. Five circular towers, one at each angle, defended this wall; and four gateways, which, according to the Roman principle, faced the cardinal points, gave entrance into the city The foſſe-road, one of the four great Britiſh military ways, ran immediately through it from North to South, and was interſected at right angles, by another ſtreet, running in a direction Eaſt and Weſt. In the centre of the city, (the ſcite of the preſent Abbey church-yard, and the upper part of Stall-ſtreet) were ſituated the Prætorium; the reſidences of the centurions, and military tribunes; together with the ſpacious baths, and a magnificent temple dedicated to Minerva.[1] Whilſt various other temples, ſacella, votive altars, and conſecrated ſtatues, were diſperſed in other parts, and gave additional ſplendor to *Aquæ Solis.*

It is probable the far greater part of its inhabitants, at leaſt for a conſiderable time after the eſtabliſhment of the colony, conſiſted of legionaries; as the Romans do not

1 Many parts of this temple are ſtill preſerved, which atteſt its former elegance, and place its erection at an early period of the Roman dominion in this country. Amongſt them are a beautiful Corinthian capital, and an elegant fragment of cornice, equally excellent in their deſign and execution; and ſeveral pieces of columns, arehitraves, and friezes.—Moſt of theſe point at the *Corinthian* order, and lead to the concluſion, that this temple of Minerva was originally of that ſtyle of architecture; the only example of it (according to the obſervation of Mr. Burke, when he ſaw the remains) as yet diſcovered in Britain.

appear

appear to have allowed many of the natives to incorporate with them in their ſettlements of this nature.[1] But at the ſame time, it cannot be queſtioned, that ſome of the Britons would at length, from various cauſes, be drawn thither; and aſſiſt in forming that conſiderable population which the great extent of the original city proves it to have formerly boaſted.

About the year of our Lord 72 or 73, Julius Agricola, whoſe character and actions have been ſo admirably detailed by the incomparable Tacitus, was appointed Legate of Britain, by the Emperor Veſpaſian. It was fortunate for the Roman intereſts in this country, that a commander ſo able and vigilant ſhould be named to the regulation of their affairs here; for although their dominion had been but of a few years continuance, yet a ſad relaxation in military diſcipline, and a careleſſneſs and profligacy of manners, had already crept in, which rendered them deſpicable in the eyes, and open to the attacks of the ſurrounding Britons. The activity, vigilance, and ſuperior talents of the new proprætor, quickly reſtored reſpectability to the Roman arms, and order and diſcipline amongſt the legionaries.

1 We may infer this from the account Tacitus gives of the *general ſlaughter* committed by the Britons upon the inhabitants of Verulam, Colcheſter, and London (the two latter of which were *colonies*), under Bonduca's revolt; a deſtruction that would have been leſs univerſal, had theſe places been inhabited, in any conſiderable proportion, by their own countrymen.—Compare Tacit. Annal: lib. 14. c. 33.

The

The *Silures* and *Ordovices* (inhabitants of Wales), were yet unſubdued; and being a warlike and hardy people, offered a noble harveſt of glory to the gallant mind of Agricola. He accordingly bent his attention to that quarter, and in a ſhort time compleatly conquered the whole of Wales, and all its neighbouring iſles. But the talents of Agricola were not only ſuch as ſhone with unrivalled luſtre in the field of battle—he was equally qualified to conquer, and to ſecure his acquiſitions by the moſt ſalutary political regulations. — Intimately acquainted with human nature, he was aware, that whilſt the Roman dominion over the Britons was ſupported by the principle of fear alone, it would be but precarious and inſecure.—He ſaw that their minds as well as bodies muſt be ſubdued, that it was neceſſary to wean them from their old habits, manners, and modes of thinking, which had all a tendency to keep alive a warm ſpirit of national pride and courage, and an ardent thirſt for liberty, utterly incompatible with ſyſtematic ſubjection.—No ſooner had the rigour of winter precluded further military operations therefore, than he directed his attention to the execution of a plan, conceived in the very ſpirit of political wiſdom. The diſperſed and uncivilized Britons were called together, and encouraged both by precept and example, to imitate the ſocial habits of Roman life. All the neceſſary arts were firſt communicated to them; afterwards ſuch as are more immediately connected with comfort and elegance. They were inſtructed in Roman literature; taught to admire and imitate Roman architecture; to adopt the Roman garb; to affect

Roman

Roman manners; to practice all the modifications of Roman luxury; and thus, under the fair ſhew of civilization and refinement, to emaſculate their minds; extinguiſh their native dignity of ſpirit; and fit themſelves for uncomplaining ſervitude, and irreverſible bondage.[1]

As the expeditions of Agricola had been hitherto confined to Wales, and its neighbourhood, there is no doubt that part of his army would, during this period, be occaſionally at Aquæ Solis; and it is equally probable, this colony would be the chief theatre on which theſe political arts of the ſagacious commander were diſplayed.

In the year of our Lord 120 the Emperor Hadrian croſſed to England, accompanied by the ſixth legion. A cohort of this body ſeems to have been ſettled at Bath ſoon after its arrival; as may be inferred from the ſtyle of the letters, the nature of the ligatures, and other circumſtances in the inſcriptions No. 5, and No. 6, which commemorate an officer of this legion, and appear to claim an antiquity as high as the middle of the ſecond century.

1 Sequens Hiems ſaluberrimis conſiliis abſumpta. Namque ut Homines diſperſi ac rudes, *eoque bello faciles, quieti et otio per voluptates aſſueſcerent:* hortari privatim, adjuvare publice, ut templa, foca, domus exſtruerent, laudando promptos, et caſtigando ſegnes—Ita honoris æmulatio, pro neceſſitate erat. Iam vero principum filios liberalibus artibus erudire, et ingenia Britannorum ſtudiis Gallorum anteferre, ut qui modo linguam Romanam abnuebant, eloquentiam concupiſcerent. Inde etiam habitus noſtri honor, et frequens toga. Paullatimque diſceſſum ad delinimenta vitiorum, porticus, et balnea, et conviviorum elegantiam. *Idque apud imperitos humanitas vocabatur. cum pars ſervitutis eſſet.* Tacit: in Vit: Agric. c. 21. Edit: Elzi. 1665.

Similar

Similar authorities evince that part of the twentieth legion, and a proportion of the Vettonenſian horſe, were quartered at the ſame place,[1] but when ſtationed, or how long they continued at Bath, it is impoſſible to ſay. The latter not being mentioned in the *Notitia Imperii*, (which ſurvey was drawn up a little previous to the middle of the fifth century) had moſt likely quitted the iſland before that time.—Of the former we can glean no information; ſince the only mention made of them in this country, is contained in our inſcription No. 2, and in another found at Bowes in Yorkſhire, and preſerved by Horſley.[2]

Towards the commencement of the fifth century, the Romans, being extremely preſſed by the incurſions of the Gothic nations, found it neceſſary to withdraw their forces from the diſtant provinces, in order to defend the heart of the empire; and Britain, of courſe, amongſt their other dependencies, was obliged to render up a proportion of her legionaries. Upwards of twenty thouſand Roman ſoldiers, were, however, ſtill left in the kingdom, and remained there for twenty-five, or thirty years after the firſt requiſition.—But the exigencies of the empire becoming ſtill more preſſing, even theſe were at length recalled; and all the legionaries finally left Britain about the middle of the fifth century, in the reign of Theodoſius the ſecond.

1 Vide No. 1, and No. 2.

2 The inſcription runs thus: *Deæ Fortunæ Virius Lupus Legatus Auguſtalis proprætor balineum vi ignis exuſtum colors prima Thracum reſtituit curante Valerio Frontone præfecto equitum alæ Vettonum.* Brit: Rom: Inſcrip: Yorkſhire, No. 1.

Then

Then probably, and not till then, would the Roman inhabitants of Aquæ Solis, reluctantly quit their abodes, and relinquish to the Britons, a city originally raised by Roman labour; decorated by Roman taste; and offering to the voluptuary all the arts of Roman dissipation.

Such is the amount of the scanty and imperfect information which we have been able to collect, relative to the Roman history of Bath.—The numerous remains of classical architecture, however, which have been at various times discovered here, prove, beyond a doubt, that it must have been a magnificent city, in which the fine arts flourished, and were liberally cultivated. The Romans, blending a taste for these, with their passion for dominion, made some amends for their devastations, by immediately adorning what they conquered; and concealing the vestiges of havoc, under the noblest monuments of architecture. Many of the fragments dug up at Bath, are in a style of elegant masonry that marks the æra of their execution to have been during the first century, before the arts were much past their zenith in Rome; most of them, however, are of later date, and were probably executed after the third century, when the arts had sadly degenerated in the western world, owing to the building of Constantinople, and the various irruptions and depredations of the uncivilized Northern nations on the Roman empire.

A considerable number of fragments, and several imperfect inscriptions, exclusive of those illustrated in the

following pages, have been diſcovered in, and immediately near the city of Bath, at different times.— Many of theſe are not now to be found, and ſeveral which remain, are ſo mutilated as not to admit any conjecture relative to their original deſignation.[1] It may, however, be gratifying to the reader to be informed what the inſcriptions were; I ſhall therefore conclude this introduction with a few extracts from Leland, Camden, Guidott, and Horſley, that will afford a general account of them.

John Leland, the antiquary, was authorized by Henry the Eighth, in the 25th year of his reign, to make a tour through the kingdom for the purpoſe of inveſtigating the national antiquities, more particularly the monaſtic ones, and collecting charters, deeds, records, manuſcripts, &c. from the libraries of the different religious houſes. It was

1 There is one exception to this. In the year 1790, two fragments were dug up, in preparing an excavation for the foundation of the new Pump-room, bearing part of an inſcription, cut in ſharp and elegant Roman capitals. Puzzling as the letters are in their preſent ſtate, Governor Pownal has, with infinite ingenuity, and great learning, enucleated their meaning, and recovered the inſcription of which they make a part.—He reads it, with the greateſt probability, as follows; and ſuppoſes it to have been placed in the frieze of an entablature, of a portico, belonging to the *Ædis Salutis*, at *Aquæ Solis*.

AULUS CLAUDIUS LIGURIUS SODALIS ASCITUS FABRORUM COLLEGIO LONGA SERIA DEFOSSA HANC ÆDEM E NIMIA VETUSTATE LABENTEM DE INVENTA ILLIC PECUNIA REFECI ET REPINGI CURAVIT.

The import of which is; A: C: Ligurius a member of the College of the Fabri, or armourers, refitted and beautified, (from a ſum of money found in a *ſeria* or earthen veſſel) the *Ædes Salutis*, or Temple of Health, which was in a ruinous ſtate. Gov. Pownal's deſcription, &c. of Bath Antiquities, p. 11, et infra.

during

during this progreſs that he viſited Bath, where he found the following fragments of Roman maſonry.

" There be divers notable antiquities engraved in ſtone, " that yet be ſene yn the walles of Bathe betwixt the South " gate and the Weſte gate; and agayn betwixt the Weſte " gate and the North gate.

" The firſt was an antique hed of a man made al flat, " and having great lokkes of here as I have in a coine of " *C. Antius.*

" The ſecunde that I did ſe bytwene the South and the " North gate was an image, as I toke it, of Hercules; for " he held yn eche hand a ſerpent.

" Then I ſaw the image of a foote-man. *Vibrato gladio* " *et prætenſo clypeo.*

" Then I ſaw a braunch with leves folded and wrethin " into circles.

" Then I ſaw 2 naked images lying along, the one im- " bracing the other.

" Then I ſaw to antique heddes with heere as rofelid yn " lokkes.

" Then I ſaw a grey-hound as renning and at the tayle " of hym was a ſtone engravid with great Roman letters, " but I could pike no ſentence out of it.

" Then I ſaw another inſcription, but the wether had,
" except a few letters, clere defacid.

" Then I ſaw toward the Weſt-gate an image of a man
" embraced with 2 ſerpentes. I took it for Laocoon.—

" Betwixt the Weſte and the North-gate.

" I ſaw two inſcriptions of the which ſum wordes were
" evident to the reader, the reſidue clene defacid.

" Then I ſaw the image of a naked man.

" Then I ſaw a ſtone having *Cupidines et labruſcas*
" *intercurrentes.*

" Then I ſaw a table having at eche ende an image vivid
" and floriſhed above and benath. In this table was an
" inſcription of a tumbe or burial, wher in I ſaw playnly
" theſe wordes, *vixit annos X X X.* This inſcription was
" meately hole but very diffuſely written, as letters for hole
" wordes, and 2 or 3 letters conveid in one.

" Then I ſaw a 2 images, whereof one was of a naked
" manne graſping a ſerpent in eche hand, as I took it; and
" this image was not far from the North-gate.

" Such antiquities as were in the waulles from the North-
" gate to the Eſt, and from the Eſt-gate to the South, hath
" been

" been defacid by the building of the monaſtery, and " new waulles."

In the year 1522, a ſepulchral altar, bearing the following inſcription, (in the uſual abbreviations) was dug up in the village of Walcot.

CAIUS MURRIUS CAII FILIUS ARNIENSIS (TRIBUS)
FORO JULII MODESTUS MILES LEGIONIS SECUND:
: Æ ADJUTRICIS PIÆ FIDELIS JULII SEGUNDI AN:
: NORUM VIGINTI QUINQUE STIPENDIORUM HIC
SITUS EST.

At the ſame time this was diſcovered;

DIS MANIBUS MARCUS VALERIUS MARCI FILIUS
LATINUS CENTURIO EQUES-MILES LEGIONIS VICE:
: SIMÆ ANNORUM TRIGINTA QUINQUE STIPENDI:
: ORUM VIGINTI HIC SITUS EST.

Both theſe altars, Camden tells us, were removed by Mr. Robert Chambers (a great lover of antiquities) who found them, into his own gardens;[1] and were afterwards inſerted in a wall belonging to the houſe of a Mrs. Chives near the Croſs Bath, where Horſley ſaw them about ſeventy years ago.

[1] Camden Brit. vol. i. p. 91. Edit. 1722.
[2] Hors. Brit. Rom. p. 326.

In

In the inner ſide of the wall between the North and Weſt gates, were to be ſeen, in Camden's time, the figure of Hercules holding up his left hand, with his club in the right.—Near it, in a broken piece of ſtone was this inſcription in large and beautiful letters;

DECURIO COLONIÆ GLEVENSIS VIXIT
ANNOS OCTOGINTA ET SEX.——

Attached to this, was the repreſentation of leaves folded in, and in a ſepulchral table between two little images, one whereof held an *Amalthean* horn, there were written in characters ſcarcely legible, and badly executed, theſe words;

DIS MANIBUS SUCCIÆ PETRONIÆ VIXIT ANNOS
TRES MENSES QUATUOR DIES NOVEM VALERIUS
PETRONIUS — ET TUICTIA SABINA FILIÆ CARISSIMÆ;
FECERUNT.[1]

1 Dr. Guidott gives the following account of this ſepulchral altar, together with a different interpretation of its inſcription. "Next to that lower, towards the Weſt-gate is the monument of one of the children of two Romans, *Primulus, Romulus, Vipomulus*, or rather *Viteromulus*, (for that word in the ſtone is ſomewhat difficult to be read) and *Victuſarina*, with a longer and exactly Roman inſcription, in a ſepulchral table, between two little images, whereof the one holds the horn of *Amalthæa*, or *cornucopia*; the other bringeth a flying roll or winding liſt, or banner over the left ſhoulder. The inſcription thus—*Diis manibus ſucceſſæ Petroniæ, vixit annos tres, menſes quatuor, dies novem. Veteromulus et Victuſarina filiæ Cariſſimæ fecerunt.* Dr. Guidott's Diſcourſe of the Baths. p. 80.

A little

A little below this, on a broken piece of ſtone, were the following letters;

V R N
I O P

Between the Weſt and South gates was a ſculpture repreſenting *Ophiucus* enfolded by a ſerpent;[1] two maſculine heads with curling locks; a hare running; and a great ſtone with theſe letters:

I L I A
I L I A

A naked man grappling with a ſoldier; two cumbent figures embracing each other; a foot-ſoldier with his ſword and ſhield; another with his Haſta; and theſe letters engraven on a monumental ſtone;

L I I V S S A
S V X S O

together with the head of Meduſa.[2]

1 Dr. Wynter is of opinion, that "what Mr. Camden calls ſomething of an "ancient image of *Hercules* graſping a ſerpent in his hand, was the local *Hercules* "with the reed in his hand, his proper enſign, as tutelar deity of waters; and farther, that his *Ophiuchus* enfolded by a ſerpent between the Weſt and South gate, "was the figure of the *Greek Æſculapius*, very proper for this place." Treatiſe of Bathing, p. 10 and 11. Horſley's Brit. Rom. 329.

2 Camden's Brit. v. i. p. 92.

Dr.

Dr. Guidott mentions a few fragments of Roman maſonry as viſible in his time, which are not now to be found.

"Between the Weſt and South-gates were two fierce "heads, one within the cope of the wall, and another on "the outſide thereof. Hard by an angry man laying hold "of a poor peaſant, which may be a bold inſulting Roman, "on a diſtreſſed captivated Briton.

"Two kiſſing and clipping each other, which by the "crook in the right hand of one, and the dog upon the "other, ſeem to be a ſhepherd and his miſtreſs; the dog "reaching up towards the head of the woman.

"A foot-ſoldier brandiſhing his ſword, and bearing out "his ſhield.

"A footman with a truncheon in his right hand.

"A great face, or a giant's head, with hair.

"At Walcot, a pariſh adjoining to this city, was found "a ſtone with this inſcription:

VIBIA IVCVNDA

... H . S . E

"*Jucunda* was an Agnomen of the family of *Carvilia*, and "it ſeems of *Vibia*, as *Lætus* of the *Claudiæ* and *Pomponiæ*."[1]

1 Guidott's Diſcourſes of the Baths. p. 81.

The

The Doctor mentions the following coins as having been dug up at Bath.—A braſs *Veſpaſian*, bearing this legend on the face; IMP. CAES. VESPASIAN. P. F. AVG. *Imperator Cæſar Veſpaſianus Pius Felix, Auguſtus.* Reverſe: PIETAS AVGVSTI. with the figure of juſtice between the letters S. C. *ſenatus conſultum.*

A ſilver *Trajan* with this inſcription on the face; IMP. TRAIANO. AVG. GER. DAC. P. M. TR. P. *Imperatori Trajano Auguſto Germanico Dacico Pontifici Maximo Tribunitia Poteſtate.*---Reverſe; COS. V. P. P. S. P. Q. R. OPTIMO. PRINC. *Conſuli quinto Patrî Patriæ Senatus Populuſque Romanus Optimo Principi.*

A braſs *Carauſius*; the inſcription on the face runs thus; IMP. C. CARAVSIVS. P. F. AVG. *Imperator Cæſar Carauſius Pius Felix Auguſtus.* On the reverſe, PAX. AVG. *Pax Auguſti.*

A braſs *Alexander Severus* with this inſcription; IMP. C. M. AVR. SEV. ALEXAND. AVG. *Imperator Cæſar, Marcus Aurelius Severus Alexander Auguſtus.* Reverſe; P. M : T. M. R. II COS. P. P. *Pontifex Maximus Tribunitia Poteſtate Secundo Conſul Pater Patriæ.*

Mr. Horſley gives an engraving and deſcription of a curious ſtone he had ſeen in or near Bath, towards the

1 Vide Pliny's Epiſt: xvii, lib: 2.

cloſe

cloſe of the laſt century, which was preſented to Dr. Muſgrave, and at the time of Horſley's writing, remained in the poſſeſſion of his ſon.[1]

It repreſents a female head, with the hair highly raiſed, and curiouſly dreſſed, ſuch as appears to have been faſhionable in the time of Juvenal, who ridicules it in the following lines:

Tot premit ordinibus, tot adhuc compagibus altum
Ædificat caput, Andromachen a fronte videbis;
Poſt minor, credas aliam. Sat: vi. v. 501.

This piece of antiquity is, I believe, at preſent preſerved in the ineſtimable collection of Lord Pembroke, at Wilton.

In the repoſitory which contains moſt of the Remains of Antiquity treated of in the following ſheets, are many other fragments of Roman Architecture. Theſe conſiſt of a piece of cornice, elegant in deſign, and highly finiſhed in point of execution.—Two fragments of a magnificent capital of the Corinthian order—parts of a plain column and pilaſter, eighteen inches in diameter. The pediment of a portal with the figures of Genii ſculptured on it, and ſeveral *hollow tiles*, twelve inches long, nine deep, and four broad, with which the ancients formed the flues that heated their hypocauſts, chambers, paſſages, &c.

1 Guidott p. 76.
Horſley's Brit. Rom. p. 329.

NUMBER

IVLIVS VITA
LIS FABRICIES
IS·LEG·XX·V·V·
STIPENDIOR
VM IXANORXX
IX·NATIONEBE
LGA EX·COLEGO
FABRICE ELATV
S . H . S . E .

No. I.

NUMBER I.

JULIUS VITALIS FABRICIENSIS LEGIONIS VICESIMÆ VALERIANÆ VICTRICIS STIPENDIORUM NOVEM ANNORUM VIGINTI NOVEM NATIONE BELGA EX COLLEGIO FABRICÆ ELATUS HIC SITUS EST.

NUMBER I. repreſents a monumental ſtone, diſcovered in the month of October 1708, by certain workmen, who were digging in, and repairing the road called the Foſſe, originally a Roman way, which now forms the London road running through Walcot.

It appears to have been erected to the memory of Julius Vitalis, a native of Belgic Britain, or Weſtern England; an armourer, and ſtipendiary of the twentieth legion, who died at Bath, in the ninth year of his ſervice, and the twenty-ninth of his age.

Many curious particulars are connected with this inſcription, which merit individual conſideration.

The Cognomen *Vitalis* is not an unuſual one; it occurs frequently in Gruter, and twice in the iuſcriptions diſcovered in this country. Dr. Gale has preſerved one, wherein mention is made of *Quintus Virius Vitalis*;[1] and Horſley gives us another, found at Drawdikes, in Cumberland, which commemorates a ſoldier of the ſame name with the one deſcribed in this monumental ſtone.[2] It cannot, however, be ſuppoſed to refer to the ſame perſon; ſince the former was a Centurion in a Prætorian cohort, and the latter only a common ſtipendiary, of no dignity or command.

The word *Fabricieſis* (for Fabricienſis) denotes the employment of the deceaſed; and informs us that he had been a member of the *College* of *Armourers*—What the buſineſs of this ſociety, and the laws by which it was regulated, were, we learn from certain articles in the Theodoſian and Juſtinian codes.—It there appears, that in the later periods of the Roman empire, the army ſmiths were erected into a formal company, under the controul and management of an officer denominated *Primicerius*.[3]—That the employment of this body, was to make arms for the uſe of the ſoldiery, at public forges or ſhops, called

1 Gale Anton. Itin: p. 2. 0.

2 COHORTIS QUARTÆ PRÆTORIANÆ POSUIT CENTURIA JULII VITALIS. Hors: Cumberland xxxviii.

4 Pancirollus Not: Col: 1498.

Fabricæ,

Fabricæ, erected in their camps, cities, towns, and military ſtations.—That theſe arms, when forged, were to be delivered to an officer appointed to receive them, who laid them up in the arſenals for public ſervice.—That to prevent any abuſe in this important branch of military œconomy, and to enſure its proper and methodical management, no perſon was permitted to forge arms for the imperial ſervice unleſs he were previouſly admitted a member of the ſociety of the *Fabri*.—That to ſecure the continuance of their labours after they had been inſtructed in the art, a certain yearly ſtipend was ſettled on each *Faber*; who, (as well as his children) was prohibited from leaving the employ, till he had attained the office of *Primicerius*.—And finally, that no one might quit his buſineſs without detection, a mark or ſtigma was impreſſed on the arm of each, as ſoon as he became a member of the college.[1]

That a club or company of this trade was ſettled, and a public *Fabrica* eſtabliſhed at Bath, during the reſidence of the Romans there, may be fairly inferred, both from the conſideration and importance of the place in thoſe times, and the expreſſion, in our inſcription, *ex Collegio Fabricæ elatus*; which denotes that the Fabrica was in a *neighbouring city*. For it hath been obſerved by the learned Selden, that the terms *efferre* and *deducere*, in monumental inſcriptions, are applicable only to thoſe funerals, in which the bodies were brought from an *immediately adjoining city*,

1 Cod. Theeod : lib. x. Tit : 22. Cod. Juſt : ix. Novel : Theod : xliii.

town,

town, or ſtation, and interred in its contiguous and appropriate public burying ground.

The deceaſed is further deſcribed as belonging to the 20th legion; the titles of which, though contrary to general practice, I have given *Valerian* and Victorious. My interpretation is countenanced by the authority of Dion, who expreſsly ſays, "that the 20th legion ſtationed in Britain, in his time, was called Valerian and Victorious."[1] There were, it is true, more 20th legions than one; but that which received its name from ſome commander called *Valerius*, is the only one which appears from hiſtorical records, or inſcriptions, to have ſerved in Britain.[2] This body of troops came over in the reign of Claudius, and continued here nearly as long as the Romans retained poſſeſſion of the country.—*Deva* or Cheſter was their head quarters for the better part of three centuries; but our inſcription leads us to conclude, they might have changed that ſtation for Bath, previous to their departure

1 Οι εικοςοι οι ϗ Ουαλεριειοι και νικητορες ωνομασμενοι, και εν Βρεταννια τη ανω οντες, ȣςινας αυτȣς, εμοι δοκειν, &c. Lib. LV, P 564.

2 The Roman legions took their Cognomens from various circumſtances. Sometimes from the names of the *Emperors* who formed them; ſuch as Legio Auguſta; Claudiana; Galbiana; Flavia; Trajana; Antoniana.—Sometimes from the *provinces* they had conquered; ſuch as Parthica; Scythica; Gallica; Arabica; Hiſpanienſis; or from the *places* in which they were firſt ſtationed, after being embodied, ſuch as Italica; Forenſis; Cyreniaca;—or from the *names* of the *deities* to whom the Emperors that formed them were more particularly attached, ſuch as Minerva; Apollinaris—orlaſtly from certain particular *circumſtances* by which they were diſtinguiſhed, ſuch as Legio Germina; Adjutrix; Martia; Victrix: Ferrata; Fulminatrix; Alauda; Rapax; Primigenia; and ſo forth.—Vide Dempſter Antiq. Rom. c. 4. p. 966.

from

from England. The ſhape of the letters, and the ligatures and complications which appear in the fifth and ſeventh lines, mark the inſcription for a late one; and authorize us to ſuppoſe, the monument might be erected towards the cloſe of the fourth century, about which time, it is probable the 20th legion left this kingdom.

The 4th and 5th lines contain a notification of the age of the deceaſed, and his time of ſervice; by which we find he had entered rather later than was common into military employ.—The age at which the Roman youth aſſumed the *toga militaris*, or ſoldier's habit, was ſeventeen;[1] a practice beautifully alluded to in the following lines of Silius Italicus.

Pubeſcit caſtris miles; Galeaque teruntur
Nondum ſignatæ flavâ lanugine malæ.[2]

But although the *enrollment* of the youth took place at the age of ſeventeen, it is manifeſt both from the above inſcription and many others in Gruter's collection, that they were not always called immediately into actual ſervice.---The legions being previouſly compleat, or many other circumſtances, might occaſion a conſiderable interval to elapſe from the time of nomination, to their being incorporated; and as, during this period, they were not intitled to a

1 Liv: 3. Decad. Lib. 5.
2 Sil: Ital: Lib, 2.

ſtipendium,

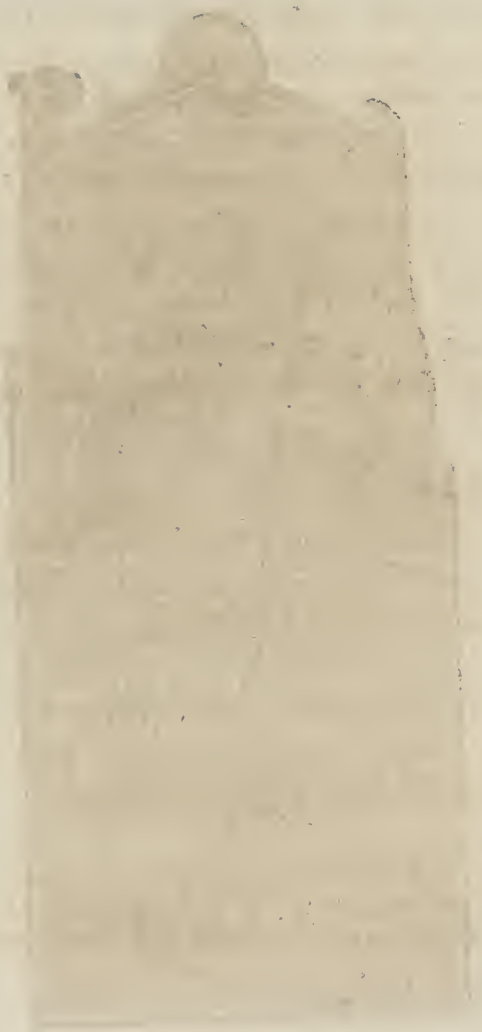
ſtipendium, or pay, they were of courſe not conſidered as legionaries, though they had aſſumed the military garb.---Horſley has preſerved another curious inſcription, dug up about two hundred years ago, in the then village of Walcot, commemorating a Centurion of the ſame twentieth legion, who appears to have been an exception to the general practice of not commencing the military career till after the age of ſeventeen, ſince at his deceaſe, at thirty-five, he had ſerved twenty campaigns, and conſequently muſt have been in actual employ when only fifteen years old.

The words *Natione Belga* (for *Belgica*), inform us that the deceaſed was a Briton, probably a native of Somerſetſhire, which county conſtituted a part of the diviſion called by the Romans *Britannia Belgica.*

This ſtone is at preſent fixed in the wall at the eaſtern end of the Abbey-church; is ſeven feet four inches in height, and thirty-four inches in breadth.

1 Dis Manibus Marcus Valerius Marci filius Latinus centurio eques miles Legionis vicesimæ annorum triginta quinque stipendiorum viginti hic situs est. Horſley Brit: Rom: Somerſet: No. 111.

NUMBER



IVITELLIVS MA
NTAIFTANCINVS
CIVES HISP CAVRIESIS
EQ ALAE VETTONVM CR
ANN XXXXVI STIP XXVI
H S E

No. II.

NUMBER II.

LUCIUS VITELLIUS MANTANI FILIUS TANCINUS CIVES HISPANIÆ CAURIESIS EQUITUM ALÆ VETTONUM CENTURIO ANNORUM XXXXVI. STIPENDIORUM XXVI. HIC SITUS EST.

THE inferior part of this monumental ſtone, containing the above inſcription, was erected to the memory of *Lucius Vitellius Tancinus*, the ſon of *Mantanus*, a citizen of *Caurium*, in Spain, centurion of the Vettonenſian auxiliary horſe;[1] who died in the forty-ſixth year of his age, and the twenty-

1 "Altera pars exercitûs auxilia erant. Sic autem dicebantur ii milites qui a ſociis, "vel e fœderatis gentibus mittebantur." Dempſter p. 964. The Roman auxiliaries were the troops levied in thoſe cities and towns, on whoſe inhabitants the title and privileges of Roman citizens had been conferred. Theſe were formed into cohorts, and attached to particular legions, of which they made a part, and were denominated auxiliaries. When the army was marſhalled for battle, they were uſually placed at the two extremities of the line. Hence the auxiliary foot were often termed *Cornua* or horns; and the horſe, *Alæ* or wings. "Alæ dictæ ſunt exercitus, Equitum ordinis, "quod circum legiones, dextra ſiniſtraque tanquam Alæ in avium corpore locoban-"tur." Dempſter, p. 980. The politic wiſdom of the Romans induced them to continue

twenty-ſixth of his military ſervice. This, and the fragment now placed above, and attached to it, have been hitherto conſidered as conſtituting one piece of ſculpture; but the erroneouſneſs of the opinion will be ſufficiently obvious, when the reſpective dimenſions of the two ſtones, and the proportions of their figures are attended to, which prove that the parts had no connection originally with each other.—Add to this alſo, they were found in places widely ſeparate; the upper part near to Groſvenor Gardens, and the lower one on the ſcite of the preſent Market-houſe.

The former has been conjectured, and with ſome probability, to be the moiety of a monumental ſtone erected to the honor of *Geta*, one of the ſons of *Septimius Severus*, who, about the year of our Lord one hundred and ninety-ſix, was left by his father in this part of the kingdom to adminiſter juſtice, during his abſence on a Northern expedition.

One prominent feature in the character of this prince was an unbounded paſſion for horſes; a foible which the degenerate ſenate of the times took care to flatter, by

continue to the auxiliaries the uſe of ſuch arms, as they had been in the habit of handling in their own countries, and in the management of which they had of courſe attained to great excellence and expertneſs. And hence it was, that their armies were provided with the beſt warriors of every kind, that the world could produce. The Balearic iſlands, Minorca and Majorca furniſhed them with ſlingers —Crete with bowmen—Numidia with light horſe—Spain with heavy cavalry—Greece with engineers—and Rhodes and Epirus gave conſequence to their marine, by ſending admirable ſhip-wrights, and experienced naval commanders.

impreſſing

impreſſing on his coins, the figure of the youth in the character of *Caſtor*,[1] cloathed in a military equeſtrian dreſs.[2]—And as this was conſidered on the continent as an high compliment, it is not unlikely that ſycophants would be found in the province where he commanded, to pay him ſimilar adulation; and to gratify his vanity, by erecting altars, exhibiting him in his favorite character.

The upper ſculpture is much defaced; but ſufficient of it remains to ſhew that it is an equeſtriau figure, bearing in his left hand a *parma*,[3] and in his right a *haſta pura*;[4] and purſuing a flying enemy. The under one, repreſented a Spaniſh, horſeman in the garb of his nation, riding over a proſtrate foe.

The name *Tancinus* ſeems to have been a Spaniſh cognomen, ſince it occurs in an inſcription found in the province of Luſitania, and preſerved in Gruter's collection; "*M: Licinius Tancinus*—H: S: E:"[5]

The deceaſed ſoldier is alſo mentioned to have been a citizen of *Caurium*,[6] a town of Luſitania, in the diſtrict of Eſtrema-

1 Caſtor gaudet equis, ovo prognatus eodem
Pugnis. Hor.

2 Oieſelius Thes. Sel Num. in Verb. *Geta.*

3 A ſmall light, commodious ſhield or target, adapted by its ſize, for the cavalry. Brevis clypeus, rotundus et undique par. Not: in Æn: 10. v. 800.

4 A miſſile weapon or ſpear, with which the horſe were furniſhed, having for the ſake of lightneſs, no iron about it.—Pura Juvenis qui mittitur haſta. Æn: lib. 6. 6.

5 Grut: Inſcrip: 917—8.

6 The word is written *Cauriefis* for *Caurienſis*; the letter N being dropped—This omiſſion is not unuſual in ancient inſcriptions, of which there are many extant, wherein

Eſtremadura,[1] inveſted with municipal privileges; that is, enjoying the uſe of its own ancient laws and conſtitutions, together with the rights and franchiſes of Roman citizens.[2] The *Vettones* were a neighbouring people, who furniſhed excellent heavy-armed horſe levies to their Roman maſters. Its *ala*, or wing, here ſpoken of, was probably attached to the twentieth legion; in this *Tancinus* bore the office of centurion; a command ſomewhat analogous to the captaincy of a troop in our ſervice.

Points or ſtops in ancient inſcriptions are good criteria of their antiquity. In the earlier periods of the empire, theſe conſiſted merely of ſimple round dots. About the time of Antoninus Pius, however, the workmen began to deviate from this ſimplicity; and becoming gradually more capricious, introduced at length ſtops of various forms;

wherein the engraver ſeems to have ſpelled the word according to the popular mode of pronunciation, which frequently neglected to ſound the *N* before the letter *S*, when it occurred in the middle of a word. Phil. Trans. No. 357. Alſo laſt inſcription in verb: *Fabricieſis* pro *Fabricienſis*—This practice was gradually admitted into the Roman orthography; and being countenanced by Auguſtus Cæſar (as we learn from Suetonius) it ſoon gained ſuch a footing as to be adopted into the language of the beſt ſcholars—"Orthographiam, id eſt formulam rationemque ſcribendi, a Grammaticis inſtitutam, non adeo cuſtodiit; ac videtur eorum potius ſequi opinionem, qui perinde ſcribendum, ac loquamur, exiſtiment. Nam quod ſæpe non literas modo, ſed ſyllabas aut permutat, aut præterit, communis hominum error eſt." Sueton: in Vit: Aug: c. 88.

1 Luſitaniæ opp. Ptol: quæ et Caura vulgo Coria. In Eſtremadura Region: juxta Alagonem Flav; qui ſeptem inde Leuc: cadit in Tagum; 5 Leuc: a confinio Portugalliæ, &c. Hoffmanni Lexicon, Tom. i. P. 778.

2 Municipium oppidum erat jure civium Romanorum donatum. Roſinus Ant: Rom: Lib: x. c. xxii.

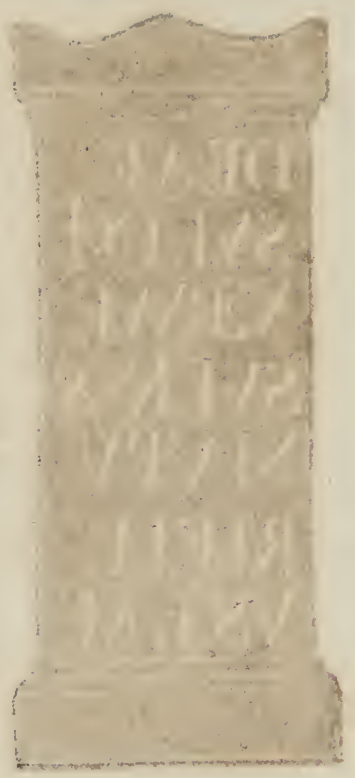
angular,

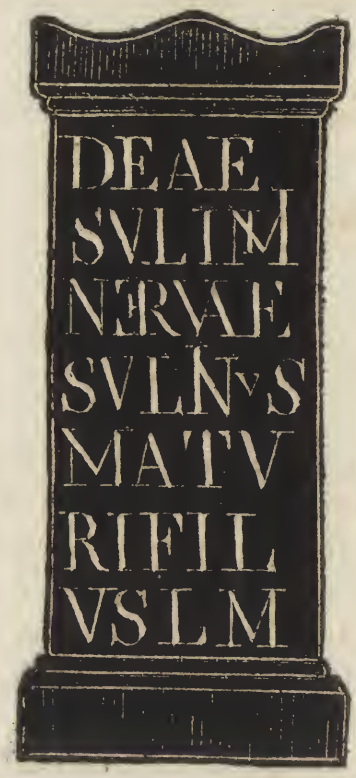
angular, triangular, leaf-ſhaped, and rhomboidal. The form of thoſe in our inſcription are of this fantaſtical nature, and prove it to be a very late one; probably coeval with that which we laſt conſidered.

The initials H: S: E: which merely notify that the deceaſed was interred near to the ſtone that commemorates him, conveys a pleaſing idea of the ſimplicity of the Romans with reſpect to their monumental inſcriptions.—Theſe wiſe people were aware, that as "the ſtoried urn, the "animated buſt," or the tinſel of ſepulchral flattery, could not give future renown to departed infamy, ſo neither were they aids, to which worth and virtue had occaſion to look, for the praiſe of poſterity;

"The *actions* of the *juſt*
"Smell ſweet, and bloſſom in the duſt."

This monumental ſtone is alſo fixed in the wall at the Eaſtern end of the Abbey-church—its height is five-feet; the breadth of the lower part is 36 inches; of the upper part 28 inches.





No. III.

NUMBER III.

DEÆ SULINI MINERVÆ SULINUS MATURI FILIUS VOTUM SOLVIT LIBENS MERITO.

THIS is a votive altar, turned up in 1774, as the workmen were removing the rubbiſh from the head of the ſpring of the Hot Bath. It appears to have been ſolemnly dedicated to the tutelary deity of the Bath waters; (to whom the devotee has given the local title of *Sulinis*) and was probably intended as a grateful return for benefit received from the uſe of theſe ſprings, which were under her immediate protection and patronage.

On conſidering the character of the extraordinary people, by one of whom this memorial of pious ſuperſtition was erected, we cannot help remarking a very ſtriking feature of it; the warm ſpirit of religion by which it was diſtinguiſhed from the earlieſt period of the commonwealth, to the loweſt times of the empire. Originally incorporated with their conſtitution by the great Roman legiſlator

legiſlator Numa, (who knew full well that religion was abſolutely neceſſary to the eſtabliſhment and ſecurity of civil government) the principle gradually expanded, as the Republic increaſed; entered into all their public concerns, and domeſtic tranſactions; entwined itſelf with every profeſſion in which they engaged, and was connected with every plan which they undertook.—It is to this religiouſneſs of ſpirit, that we are to attribute the numerous temples, altars, and other memorials of their devotion, which we meet with ſo abundantly in every place where the Romans had been for any conſiderable time ſtationary. If an evil were to be deprecated, or a bleſſing invoked, the votary entered into a ſolemn engagement to raiſe ſome monument of his gratitude to the benign being who ſhould hear his prayer, and comply with his petition; a vow which ſucceſs never rendered him unmindful to perform.[1] As the ſalutary waters of Bath were generally reſorted to by the Romans for nearly four centuries, it is probable that a very large number of theſe

1 Votum ſolvit libens merito.—He *willingly* fulfilled the vow which he had deſervedly made, was the language in which the Roman expreſſed his readineſs to obſerve this ſacred engagement.—All the ancients indeed were very ſtrict in this reſpect.—It is a precept of Pythagoras:

Αθανατους μεν πρωτα θεους, νομω ως διακειται,
Τιμα, και σεβε ορκον.—that is, an oath or vow made to them.

And Æneas before he attends to other preſſing concerns, takes care to fulfill his vows to the Gods.

Æneas (quanquam et ſociis dare tempus humandis
Præcipitant curæ, turbataque funere mens eſt)
Vota Deum primo Victor ſolvebat Eoö.—
Virg: En: 11—2.

votive

votive altars would be erected to the tutelary deity of their ſprings, by thoſe who left them with renovated health and vigour; and, doubtleſs, the foundations of the preſent city cover many precious remains of this nature, which, if diſcovered, would afford further examples of the united art and piety of the conquerors of the world.

With reſpect to the *ſituation* of theſe altars, no particular rule ſeems to have been obſerved. They were many times placed in the temples of the divinity to whom they were dedicated; and as often erected near the public ways, or other frequented ſpots, that they might be conſpicuous teſtimonies of the kindneſs of the propitious deity, and the pious gratitude of his worſhipper. The dimunitive ſize of the altar under conſideration, and its being found on the ſcite of the ancient temple of Minerva, render it probable, that it was originally placed within the walls of that magnificent fane.

It was a principle of policy with the Romans to adopt into their own mythology, the various deities of the different nations they ſubdued; a practice that diſplayed the profoundeſt knowledge of the human mind.[1] For as there is nothing that ſpeaks more powerfully to the hopes and fears of man than religion; ſo there is nothing which makes a deeper impreſſion on the ſoul, that is retained with

1 It is a remark of Dionyſius Halicarneſſenſis, that there were ſix hundred different kinds of religions, or ſacred rites exerciſed at Rome. Jortin's Remarks on Eccl. Hiſt; v. i, p. 371.

greater tenacity, or renounced with more reluctance. It was this indulgence ſhewn to the religious prejudices of the conquered nations; this allowance of the free exerciſe of their accuſtomed modes of worſhip, that both facilitated the Roman ſucceſſes, and gave them ſtability; that ſtripped conqueſt of half its horrors, and made the yoke of ſervitude tolerably eaſy. With reſpect to Britain, indeed, it was neceſſary for them to depart, in ſome degree, from their uſual moderation; for ſuch was the wonderful influence which the Druids had obtained over the minds of their diſciples, that all the arts of Roman policy would have been inſufficient to reduce the Britons to order and ſubordination, had they permitted a ſuperſtition ſo ferocious and indomitable to have continued.—To modify it in any ſhape, or to incorporate it with their own ſyſtem, was impoſſible; ſince the profound veneration and implicit deference paid by the conquered nation to the miniſters of their religion, as well as the ſavage nature of it,[1] effectually precluded all hope of reconciling them to a milder ſyſtem, whilſt Druidiſm exiſted. Prudence therefore dictated to the Romans to forego, on this occaſion, their general lenity; and this wonderful ſuperſtition (with all its bloody rites), was at length conſumed in the flames of the ſacred groves of Mona.[2]

It

1 Cæſar de Bell: Gall: Lib: vi.

Et vos barbaricos ritus, moremque ſiniſtrum.

Sacrorum Druidæ poſitis repetiſtis ab armis—Lucan Phar: L: i. 445.

2 The dreadful ferocity with which Druidiſm inſpired even the weaker ſex, is well deſcribed by Tacitus; a ferocity, that, for a time, diſturbed the ſteady bravery of the Roman legions. "Stabat pro litore diverſa acies, denſa armis viriſque

It is to be obſerved, however, that this harſhneſs of the Romans was confined, in a great degree, to the more Northern, and North-Weſtern parts of Britain. — The communication which the Southern or Belgic principalities had for ſome time preſerved, through the medium of commerce, with the inhabitants of the continent, had improved their manners, and ſoftened the ſavage character of their ancient ſuperſtition. They had diſcarded the ſanguinary practices of Druidiſm, and imbibed ſo much of the ſpirit of Polytheiſm, as to admit the exiſtence of all thoſe ſubordinate intelligences, with which the orthodox Pagan, believed every part of created ſpace to be filled.—By them, therefore, the mythology of their conquerors would be readily received; and the divinities of South-Britain were quickly aſſociated with the deities of Rome.

The Goddeſs SULINIS, mentioned in our inſcription, ſeems to have been a local deity of this kind.—The altars, No. 5 and 6, are dedicated to her individually, with no additional name; and as they appear to be the grateful offerings

" riſque, intercurſantibus feminis; in modum Furiarum, veſte feralî, crinibus " dejectis, faces præferebant. Druidæ circum preces diras ſublatis ad cælum mani- " bus fundentes, novitate aſpectûs perculere milites, ut quaſi hærentibus membris, " immobile corpus vulneribus præberent. Dein cohortationibus ducis, et ſe ipſi " ſtimulantes, ne muliebre et fanaticum agmen paveſcerent, inferunt ſigna, ſternuntque " obvios, et igni ſuo involvunt. Præſidium poſthac impoſitum victis, exciſique luci " ſævis ſuperſtitionibus ſacri nam cruore captivo adolere aras, et hominum fibris " conſulere Deos fas habebant. Tacit: Ann: Lib: xiv. 30.

of

of certain invalids who had received benefit by the uſe of the waters, it is reaſonable to ſuppoſe ſhe was the tutelary deity, or Nymph of the Bath ſprings. To theſe imaginary beings it was very uſual with the ancients to erect altars, and make vows.—Indeed the worſhip of rivers and ſprings, was one of the moſt early ſuperſtitions that miſled mankind. The limpid element being conſidered as an admirable emblem of the purity of the great firſt cauſe, it was ſoon made one of the intermediate vehicles of communication with the deity. This practice inſenſibly begot the idea of there being an inherent ſanctity in the element itſelf; an opinion, to which ignorance and error gradually added the more abſurd one, of inferior Deities inhabiting, or preſiding over each fountain, ſpring, and river.

In proceſs of time the ſuperſtition became almoſt univerſal; and there was ſcarcely a country which did not pay divine honors to its own ſtreams.[1]

Egypt, famed for mental error and moral darkneſs, firſt adopted the practice, and regarded with peculiar veneration, the river Nile, the father of their country, the great ſource of their wealth and plenty.[2] From hence, this ſuperſtition flowed, with many others, into Greece; and as early as Homer's time vows were made, and religious rites offered to rivers. To the Theſſalian ſtream Sperchius,

1 Εϛι πϑ και ποταμων τιμη. Max. Tyrius. C. 8. P. 79.

2 Νειλον τον πατερα και σωτηρα της χωρας. Plutarch. Symp. L. 8 P. 729.

(that

(that is to the genius or deity ſuppoſed to reſide in it), Peleus, the father of Achilles, promiſed to ſacrifice an Hecatomb; fifty ſheep, and the flowing locks of his ſon, if he returned ſafely to his native land.

Σπερχει, αλλως σοι γε πατηρ ηρησατο Πηλευς,
Κεισε με νοσησαντα φιλην ες παλριδα γαιαν,
Σοι δε κομην κερεαν, ρεξειν θ' ιερην εκατομβην·
Πεντηκοντα δ' ενορχα παρ αυτοθι μηλ' ιερευσειν
Ες πηγας, οθι τοι τεμενος βωμος τε θυηεις.[1]

The Romans receiving the fanciful mythology of Greece, adopted, of courſe, this branch of it. They conſecrated particular days to the worſhip of the ſubordinate intelligences who preſided over the ſprings and rivers of their country; on which, amongſt other tokens of veneration, ſhewn to them, chaplets of flowers were caſt into the

1 Sperchie, fruſtrà tibi utique pater vovit Peleus,
Illuc me reverſum dilectum in patriam terram,
Tibique comam abſciſſurum, mactaturumque ſacram Hecatomben;
Quinquaginta inſuper maſculas ibidem oves ſacrificaturum
Ad foutes, ubi tibi ager ſacer altaréque odoratum.

ΙΛΙΑΔ. Ψ. 144. The ſacrifice of the *head of hair* to Rivers, was uſual with the ancients, as the Scholiaſt obſerves; who alſo gives us the Reaſon for it. Εθος ην τοις αρχαιοις μετα το παρακμασαι της νεοτητος, τας κομας αποκειρειν τοις ποταμοις· τουτους γαρ νομιζον των αναδροφων αιτιους ειναι. Schol: in Loc.

Virgil makes his hero Æneas, on his reaching the mouth of the Tyber, immediately invoke the nymphs and unknown deities of the ſtream.

Nymphaſque et adhuc ignota precatur
Numina:—

Vig: Æn: vii. L. 137.

ſtreams,

ſtreams, and crowns of the ſame were placed on the borders of the wells.[1]

But this ſuperſtition far from being confined to Egypt, Greece, and Rome, infeſted, as I have before hinted, moſt other nations. Perſians,[2] Parthians,[3] and Phrygians,[4] bowed before the tutelary gods of their rivers; and the numerous Celtic tribes worſhiped the Genii or Dæmons, who peopled the various ſtreams that flowed through their extenſive country.[5]

From theſe circumſtances, it appears to be more than probable, that the Goddeſs SULINIS was the inferior intelligence, to whom the Britons attributed the tutelage of the Bath ſprings; and to whom they gave the Cognomen

1 Varro Lib: 5. de Ling. Lat.

2 Σεβονται ποταμους μαλιστα. Herod. L. 1. c. 138.

3 Parthis. præcipua omnibus veneratio. Juſtin L. 41 c. 3.

4 Φρυγες οι περι Κελαινας νεμομενοι τιμωσι ποταμους δυο, Μαρσυαν και Μαιανδρον. Θυουσι Φρυγες τοις ποταμοις. Max. Tyr. Diſs. 8. P. 87.

5 Thulitæ complures Genios colunt. Aereos, terreſtres, marinos, et alia minora Dæmonia, quæ in aquis fontium et fluminum verſari dicuntur. Procopius Goth: Lib: 2. The Germanic nations alſo, which bordered on Italy, held ſimilar opinions; as is manifeſt from a paſſage in Tacitus; where, in anſwer to a propoſal made in the ſenate, for altering the courſe of the Tyber, an objection was made that the intended alteration might interfere with the religion of the Roman allies, who had dedicated groves and altars to their national ſtreams. Spectandas etiam religiones ſociorum, qui ſacra, et lucos, et aras patriis amnibus dicaverint. Tacit: Annal. Lib: i. c. 79. p. 48. Edit: Elziv.

MINERVA, becauſe in her attributes and attachments ſhe bore ſome reſemblance to that Deity.

This altar is about thirty inches in height, and twelve in width.[1]

1 This altar is placed, at preſent, on the great ſtaircaſe of the Guild-hall, and with it, is another of nearly ſimilar ſhape and ſize.—The inſcription of the altar is ſo defaced, that I could not make it out; in the Hiſtory of Somerſetſhire it ſtands as follows: (vol, i. p. 14).

DEAE DIA
NAE. SACRATI
SSIMAE VOTV
M SOLVIT V
VETTIVS BE
NIGNVS. L. M.

D M
CCALPVRNVS
ECEPTVS SACR
DOS DEAE SV
LS VIXAV LXXV
CAPVNARIFC
SA PTCONWX
F C

No. IV.

NUMBER IV.

DIIS MANIBUS. CAIUS CALPURNIUS RECEPTUS SACERDOS DEÆ SULINIS VIXIT ANN LXXV. — — — CALPURNIA CONJUNX FACIENDUM CURAVIT.

THE altar we are now to illuſtrate is a ſepulchral Cippus, commemorating *Caius Calpurnius*, a prieſt of the Goddeſs *Sulinis*, who died at the age of ſeventy-five. His wife *Calpurnia* cauſed this tribute to his memory to be erected. It was dug up by ſome labourers about two years ſince, as they were working in Sydney-Gardens.

The ancients, both Greeks and Romans, held every thing which regarded the dead, in great veneration; and the laws relative to ſepulture, funeral obſequies, &c. make no ſmall part of their legal inſtitutions.

Previous to the publication of the twelve tables, it was cuſtomary with the latter, to burn, or inter the bodies

of the departed, within the walls of the city.[1] But as ſeveral inconveniencies were experienced from the practice, one article of this code was expreſsly levelled againſt it; *Hominem mortuum, in urbe, ne ſepelito, neve, urito*;[2] a law which did not regard Rome alone, but extended itſelf to every city of the empire.

This prohibition obliged the Romans to ſeek out other places of interment; and it was not long before they adopted the cuſtom of burying the dead, and performing the obſequies, a little without their towns, erecting the ſepulchres, by the ſide of the public high-ways.—A practice to which they were led by the two-fold reaſon of thus rendering their piety and gratitude more conſpicuous; and exciting the numerous travellers and paſſengers to ſerious reflection on the precarioufneſs of life, and the certainty of diſſolution,[3]

That theſe public roads were the general places of ſepulture, is evident both from the numerous funeral altars diſcovered immediately contiguous to them, and from various alluſions to the practice in the works of the poets.

1 In their own gardens, or near their own reſidences were frequently the places of interment.

Sedibus hunc refer ante ſuis, et conde ſepulchro. Æn: L: 5.

2 Cicero Lib. 2. de Leg. Credo (inquit Cicero) vel propter ignis Periculum.

3 Monumenta enim in ſepulchris ſecundum viam ſunt, quæ prætereuntes admoneant et ſe fuiſſe, et illos eſſe mortales. Varro, Lib: 5. de Ling: Lat.

Thus

Thus Juvenal——

——*Experiar quid concedatur in illos,*
Quorum Flaminiâ tegitur Cinis, atque Latinâ.[1]

Alſo Propertius——

Dii faciant mea ne terrâ locet oſſa frequenti
Qua facit aſſiduo tramite vulgus iter.[2]

Again——

Non juvat in media nomen habere viâ——[3]

And laſtly——

Si te forte meo ducet via proxima buſto.[4]

But that the ſepulchral altars thus erected in public and expoſed ſituations, might be protected from deſtruction, or violation, the Roman law made them a particular object of its cognizance.[5]

It was an inſtitution originially of *Solon*, afterwards adopted by the *Decemviri*, who digeſted the twelve tables, that the perſon who defaced a ſepulchre; broke it; eraſed its inſcription; or beat down the monument, ſhould ſuffer

1 Juv: Sat. 1. in. fin.
2 Lib: 3. Eleg: 16.
3 Id.
4 Id. Lib. 2. l. 85.
5 Sepulchorum autem ſanctitas in ipſo ſolo eſt quod nullo vi moveri, neque deleri poteſt. Dempſter's Antiq: Rom: p. 784.

 death.

death,[1] Nay, ſo careful were the laws, of theſe manſions of the dead, that even a near approach to them was expreſsly forbidden, except at the time of performing the obſequies, or offering the annual ſacrifices.[2]

Perhaps, however, all theſe legal reſtraints would have been inſufficient to guard them from wanton violence, had they not been defended alſo by the ſanction of ſuperſtition. It was this powerful principle that operated moſt ſtrongly in their favour; and rendered them objects of awful veneration, even with the loweſt populace, who avoided, with the moſt careful circumſpection, every ſpot where the aſhes of the dead were depoſited.—The pious Polytheiſts were firmly perſuaded that the violation of them was a ſin of no leſs magnitude than ſacrilege; a crime which would inevitably draw down upon the guilty wretch, the exemplary vengeance of Heaven;—

Η γαρ οδε ϛαλαν Αφαρηϊδ εξανεχεσαν
Τυμβω αναρρηξας ταχεως Μεσανιῳ Ιδας,
Μελλε κασιγνητοιο Βαλειν σφελεροιο φονηα.
Αλλα Ζευς επαμυνε χερων δε οι εκβαλε τυκλαν,
Μαρμαρον, αυτον δε φλογεω συνεφλεξε κεραυνω.[3]

1 Cic: de Leg: Lib: 2.
2 Plutarchus in Vit: Solon.
3 Nam profecto columnam in Apharei extantem
Sepulchro erutam celeriter Meſſenius Idas
Projecturus erat in fratris ſui interfectorem:
Sed Iupiter opem tulit, manibuſq illius excuſſit fabrefactum
Marmor, ipſumq flammeo combuſſit fulmine.
Theoc: Id: H. C. 207.

The

The initials D. M. at the head of the inſcription inform us, that the altar was dedicated to the *Dii Manes*.

With reſpect to theſe imaginary beings, the ancients do not appear to have had any preciſe or determinate ideas.[1] — Sometimes they were taken for the infernal deities; and in this ſenſe they ſeem to be invoked in the fourth Georgic;

Quo fletu Manes, quâ Numina voce moveret.[2]

Sometimes for the ſhade or ghoſt of the deceaſed, as appears to be the meaning of the expreſſion in the following paſſage;

Libabat cine Andromache, manesque vocabat
Hectoreum ad tumulum.[3]

For it is to be remarked, the ancients were of opinion, that at the diſſolution of any perſon, his *anima*, ſoul, or ſpiritual part, was wafted into Heaven; his body remained in the earth where it had been depoſited; and his *Umbra*, *Imago*, *Shade*, or *Ghoſt*, deſcended to the infernal regions.

1 Sumuntur pro mortuorum animis, et pro loco ipſo inferorum, ubi animi degunt, et pro diis ipſis inferorum.—Vide Not: in Virg: Georg: Lib. iv. L. 469. Animas Hominum Dæmones eſſe, et ex hominibus fieri *Lares*, ſi meriti boni ſint: *Lemures* ſive *Larvas*, ſi mali; *Manes* autem cum incertum eſt bonorum eos, ſive maiorum eſſe meritorum—Plotinus apud. Aug. civit: p. Dei. 81. ix. 11.

2 Virg: Georg: iv. L. 505.

3 Æn: Lib: iii. v. 302.

But

But whatever their notions might be in reſpect to the *Manes* themſelves, yet they appear to have regarded them with the moſt ſcrupulous ſuperſtition.—The *Cippi*, as I have before obſerved, were eſteemed ſacred. Particular ſacrifices were appointed to be offered upon them; and certain anniverſary days ſet apart for celebrating theſe holy rites.[1]

On the ninth, and thirtieth days after interment, the relations of the deceaſed viſited the tomb, and paid a variety of honors to the manes of the departed.—Honey, wine, water, milk, and barley-flour, were poured, and ſprinkled upon the altar;

Χοας χεομεν πασι νεκυεσσιν.
Πρωτα μελικρητω, μετεπειτα δε ηδεϊ οινω,
Το τριτον αυθ' υδατι επι δ' αλφιτα λευκα παλυνον[2]

1 Theſe days were called *Feralia*, and occurred about the middle of February. Ovid in his Faſti has enumerated the rites, then obſerved:

Eſt honor et tumulis animas placare paternas,
Parvaque in extructas munera ferre Pyras.
Parva petunt manes, pietas pro Divite grata eſt
Munere, non avidos Styx habet ima deos.
Tegula porrectis ſatis eſt velata coronis,
Et ſparſæ fruges parvaque mica ſalis.
Inque mero mollita Ceres, violæque ſolutæ:
Hæc habeat media teſta relicta via.
Nec majora veto, ſed et his placabîtis umbra eſt:
Adde preces poſitis et ſua verba focis.

2 Hom: Odyſſ; b. v. 26.

Sometimes

Sometimes a libation of blood was made; with which the ancients ſuppoſed the Manes, or Ghoſts, were much delighted.

Inferimus tepido ſpumantia cymbia lacte,—
Sanguinis et ſacri pateras.[1]

And again, at the anniverſary of Anchiſes' death, ſacred blood is mingled with the other libations.

Hic duo viti mero libens carcheſia Baccho,
Fundit humi, duo lacte novo, ſanguine ſacro.[2]

Certain flowers, alſo, which were eſteemed to be particularly agreeable to the infernal deities, were on theſe occaſions, laid on the tomb, or ſcattered around it;

Purpureoſque jacit flores, ac talia fatur.[3]

And the monument itſelf, was ſolemnly anointed with precious unguents and ſweet perfumes;

Afferet huc unguenta mihi ſertiſque ſepulchrum
Ornabit, Cuſtos ad mea buſta ſedens.[4]

1 Æn: Lib: iii. vr 56.
2 Æn: Lib: v. v. 77.
3 Id; Lib. v. v. 79.
4 Propert; Eleg: Lib: 33 Eleg: 15.

An attention which Anacreon, in the true ſpirit of jollity, intreats, may be paid to himſelf whilſt living, rather than to his tomb-ſtone, when he is no more;

τι σε δει λιθον μυριζειν;
Τι δε γη χεειν ματαια;
εμε μαλλον, ως ετι ζω,
μυριζον; ροδοις δε κρατα
στυκασον.[1]

As the ſepulchral altar we are conſidering has no *focus*, it appears to be one of thoſe which they termed ανεμακτοι και εμπυροι, not intended for fire or blood, but merely for the oblation of prayers, and the occaſional offering of funereal flowers, &c.

Manibus date lilia plenis
Purpureos ſpargam flores, Animamque nepotis
Hic ſaltem accumulem donis, et fungar inani
Munere,[2]

The *Calpurnian* family, to which the deceaſed belonged, was one of the nobleſt in Rome. According to Plutarch, it traced its origin from Calpo, the ſon of Numa Pompilius; an aſſertion which Ovid corroborates;

1 Anacreon Od. 8; Quid te opus eſt Lapidem meum inungere?
Quid autem terræ infundere vana?
Me magis, ut adhuc vivo,
Unge, roſis autem caput meum
Necte.

2 Æn: vi. v. 883.

Nam

Nam quid memorare neceſſe eſt,
Ut Domus a Calpo nomen Calpurnia ducat?

A perſon of the ſame family name, with the Cognomen Agricola, was proprætor in Britain, under Marcus Aurelius;[1] and Quintus Calpurnius Conceſſinus was Legate here under Caracalla. Whether either of theſe commanders were connected with the Prieſt of Sulinis is not to be aſcertained; but the form and complications of the letters in the inſcription. are ſuch as prevailed about the time of the former Emperor, that is, towards the cloſe of the ſecond century.

1 Adverſus Britannos quidem Calpurnius Agricola—Capitol. in Vit: Scrip: Hiſt: Aug: p. 169.

EAE · SVLIN
ROSALVTEET
ICOLVMITATE
AVFID·MAXIMI
LEGVI·VIC· M
AVFIDIVS EV
LEBERTVS V·S·L·M

No. V.

NUMBER V.

DEÆ SULINI PRO SALUTE ET INCOLUMITATE AUFIDII MAXIMI LEGIONIS VI^TÆ VICTRICIS MILITIS AUFIDIUS EJUS LEBERTUS *(pro libertus)* VOTUM SOLVIT LIBENS MERITO.

THIS votive altar exhibits another example of the gratitude and piety of the Romans. It was erected by a manumitted ſlave, in performance of a vow made to the Goddeſs Sulinis, for the reſtoration of his maſter, who had made him free.

Luxury, of every ſort, was carried to a proverbial height by this auguſt nation. But in no article were the Romans more extravagantly profuſe, than in the uſe of ſlaves; and in the multitudes which every citizen of property affected to entertain.—The numerous and various offices in their town reſidences, and country villas; in their

 gardens,

gardens, farms, and fields, were filled by theſe unfortunate beings; over whom the lordly maſter domineered with the moſt uncontrouled and diſcretionary ſway.[1] To ſuch a pitch, indeed, did this vain and cruel cuſtom arive, that inſtances are not wanting of a noble Roman poſſeſſing a body of ten, and even twenty thouſand domeſtic ſlaves.[2] Nor was it at home alone that they manifeſted this folly; whole troops of theſe wretched men followed them whereever they went; whether to the courts of juſtice, or the ſenate-houſe; the theatre, the temple, or the bath; *ubi, comitantibus ſingulos quinquaginta miniſtris tholos introierent balnearum.*[3]—*Familiarium agmina, tanquam predatorios globos, poſt terga trahentes; ne Sannione quidem, ut ait Comicus, domi relicto*;[4] and Horace records Tigellinus as parading the ſtreets of Rome with a retinue of two hundred ſervi at his heels.[5]

1 The numbers of ſlaves employed by the Romans in their kitchens, and about their perſons, muſt aſtoniſh even the moſt extravagant of our preſent beaus and epicures.—" Quam celebres culinæ ſunt? Quanta nepotum focos juventus premit. " Tranſeo puerorum infelicium greges, quos, poſt tranſacta convivia, alii cubiculi " contumeliæ expectant. Tranſeo agmina exoletorum, per nationes coloreſque de- " ſcripta ut eadem omnibus levitas ſit, eadem primæ menſura lanuginis eadem " ſpecies capillorum, ne quis, cui rectior eſt coma, criſpulis miſceatur. Tranſeo " piſtorum turbam, tranſeo miniſtratorum per quos, ſigno dato, ad inferendam cænam " diſcurritur. Dii boni!" (Subjoins the philoſopher) " quantum hominum " unius Venter exercet." Seneca's Epiſt:

2 Μυριας, και δισμυριας, (οικετας) και ετι πλειυς δε παμπαλλοι κεκτυνται. ουκ επι προσοδοις δι, ωσπερ ο των Ἑλληνων ζαπλετης Νικιας; αλλ' α πλειυς των Ρωμαιων συμπροϊοντας εχουσι τας πλειστοις-Athenæus Dæip: Lib: vi.

3 Ammianus, Lib. xxviii.

4 Id: Lib. xiv.

5 Hor: Sat: Lib: 1. 3.

With

With the more humane and reflecting Romans, however, it was not unuſual to emancipate their ſlaves from this cruel ſtate of bondage, in the caſes of faithful ſervice, and meritorious conduct—Thiswas done by various modes; any one of which converted the *Servus* into a *Libertus*, and though it did not confer on him all the rights and privileges of Roman citizenſhip, liberated him notwithſtanding, forever, from the tyranny of a paſſionate, or the caprice of a whimſical lord.—The only compliment due on this occaſion from the manumitted ſlave to his quondam maſter, was to adopt his name; a circumſtance which, we perceive by our inſcription, had not been omitted by the freed man of Aufidius Maximus.

The Sixth legion, mentioned on this altar, was tranſported into Britain, in the time of Hadrian; and probably accompanied that Emperor, when he took this kingdom in the tour of his dominions.[1] Its firſt ſtation was ſomewhere in the North of England, in the neighbourhood of the Vallum, the Weſt end of which it appears to have erected.—Towards the middle of the reign of Antoninus Pius, it moved rather more to the South, and became ſtationary at York.—Here it continued till the beginning of the fifth century; when it returned to Italy, to aſſiſt in ſupporting the ſinking fabric of the empire.[2]

1 This we have reaſon to conclude, from the following inſcription on an altar, given by Gale.—" Imperatoris Divi Hadriani ab actis tribuno militum legionis " ſextæ victricis cum qua ex Germaniâ in Britanniam tranſiit." Galei Anton: itin: p. 47.

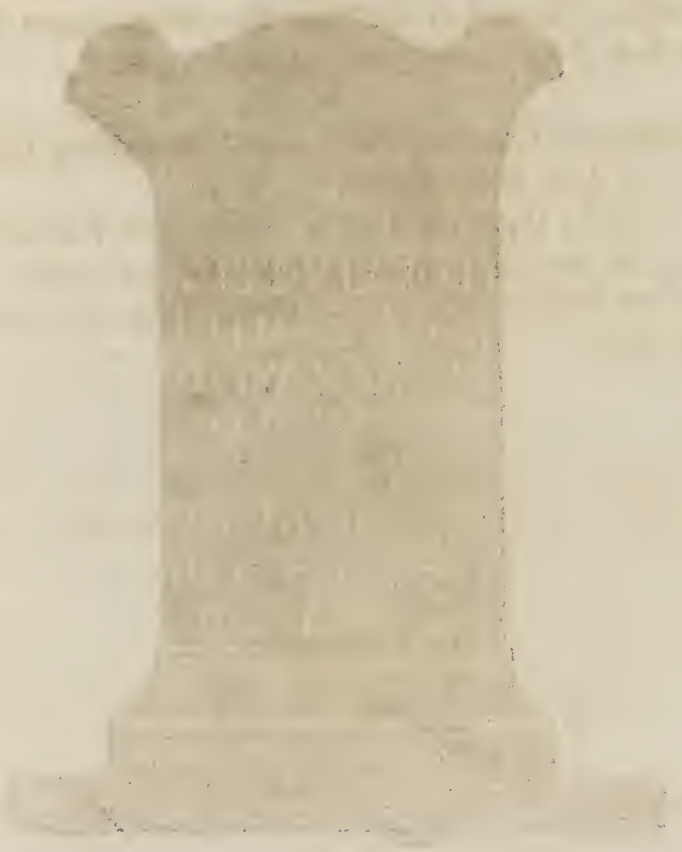
2 Horſley's Brit: Rom: 79, 80.

There

There is no room to ſuppoſe the Legion itſelf was ever at Bath; but from two inſcriptions having been found there, in which mention of it occurs, a reaſonable conjecture ariſes, that one of its diſperſed cohorts might have been, at leaſt for a time, quartered in this city.

This altar was found on the ſcite of the preſent Pump-room, about four years ſince.

I have added a repreſentation of the *Focus* or *Thuribulum* on the top of the altar; a cavity intended to receive the libations and frankincenſe offered to the Deity to whom it was dedicated.



LAE · SV
PROSALVTE ET
INCOLVMITA
TE MARAVFID
MAXIMI LEG
VI · VIC
AVFIDIVS EVA
TVC · HES · LEB
V · S · L · M

Nr. VI.

NUMBER VI.

DEÆ SULINI PRO SALUTE ET INCOLUMITATE MARCI AUFIDII MAXIMI LEGIONIS VI^TÆ VICTRICIS AUFIDIUS EJUS ADOPTATUS HERES LEBERTUS VOTUM SOLVIT LIBENS MERITO.

THE ſtyle of this inſcription; the form of the letters; the dimenſions of the altar; together with its being found on the ſame ſpot, and bearing the ſame names with the laſt; lead me to conclude, that it is nearly contemporaneous with it.—It ſeems to have been erected by the ſame Libertus, probably a ſhort time after the former, when his patron had conferred the additional favor of adopting him for his heir and ſucceſſor.—This was not an unuſual practice with the Romans, for as the law gave them the moſt unreſtrained diſpoſition of their own property,[1] the limi-

1 It was a law of the twelve tables. "Uti quiſque legaſſit ſuæ rei, ita jus "eſto."—on which words Pomponius obſerves; "Verbis Legis duodecim tabula- "rum his uti quiſque legaſſit ſuæ rei, ita jus eſto: latiſſima poteſtas tributa videtur, "et hæredis inſtituendi, et legata et libertates dandi, tutelas quoque conſtituendi. "Unde liquet eam ad manumiſſiones etiam pertinere, ut quotquot e ſuis quiſque "ſervis liberos relinquere vellet, poſſet."—De verb: Signif: in Verb: Legatis.

tation

tation of it to a favorite ſlave, who had rendered himſelf uſeful to his maſter; who had flattered his paſſions, or humoured his weakneſſes, would be natural, and conſequently frequent — More particularly, when the teſtator had neither conſort nor offspring to inherit after him; which was generally the caſe with the Roman ſoldier; who ſeldom entered the married ſtate till he had compleated his term of military ſervice.

NUMBER

PEREGRINVS
SECVNDI FIL
CIVIS TREVER
IOVCETIO
MARTI ET
NEMETONA
V S L M

No. VII.

NUMBER VII.

PEREGRINUS SECUNDI FILIUS CIVIS TREVERIS JOVI CETIO MARTI ET NEMETONA VOTUM SOLVIT LIBENS MERITO.

THIS votive altar was diſcovered ſeveral feet under ground, in the year one thouſand ſeven hundred and fifty-four, in the upper part of Stall-ſtreet. It is dedicated to three deities, the Cetian Jupiter, Mars, and Nemetona.

The name of the perſon who erected it does not appear, for the word *Peregrinus* is merely an appellative; implying that he was a ſtranger or traveller.[1]—We find, however, by the ſecond and third lines, the name of his father, Secundus; and the city of his reſidence, Treves in Germany.

Though it be ſufficiently evident from the writings of the more enlightened and philoſophic Romans, that they were Deiſts, and held the wild and abſurd notions of Polytheiſm in ſecret contempt, yet the belief of a multiplicity

1 Amongſt the Romans it was extremely common for perſons to receive names from certain circumſtances of their birth or fortune; ſuch as *Vopiſcus*, an appellation given to the ſurvivor of two twins, when one died in parturition; *Cæſar*, *Agrippa*, and others.

of

of deities tainted the popular mind, and pervaded all the middle and lower orders of the empire.[1] Error being once admitted, increaſed in a rapid degree; and bewildered reaſon not ſatisfied with erecting every element, paſſion, and even abſtracted idea, into a divinity; taught at length, that there were a variety of Gods of the ſame name, differing, however, in their acts and characters.

This was the caſe more particularly with the greater deities; and there was ſcarcely a town, of any conſequence, throughout the Roman empire, which had not its peculiar Jove, Minerva, or Mars. Theſe differed not only in their characters, but in their repreſentations alſo;[2] and ſo materially, that the Jove of Terracina, or Jupiter Anxur, was ſculptured with the beautiful and beardleſs face of the ſon of Maia, or the brother of Latona, inſtead of the awful countenance, of the father of Gods and men.[3]

It was to a local Jupiter of this kind, the peculiar God of the municipal town, Cetium,[4] in Germany, (together with Mars and Nemetona) that this altar was dedicated.

1 Omnes gentes una lex, et ſempiterna, et immortalis, continebit; unuſque erit, quaſi magiſter, et imperator omnium, Deus. Cicero: Frag: Lib: 3. De Repub.

2 Montfaucon, Tom. 1. Plate 12. Fig. 9.

3 Bis ſex cæleſtes, medio Jove, ſedibus altis
Auguſtâ gravitate ſedent. Sua quemque deorum
Inſcribit facies: Jovis eſt regalis Imago.
Ov: Met: l. 6. v. 74.

4 Norici oppid Anton: Baudrando Pagus Auſtriæ inferioris ad Danubium, ubi recipit Anzeſpach Amnem. Hoffmanni Lex: Tom: i. p.1. Municipii dignitatem, non coloniæ literati lapides urbi contribreunt.—Fuit Municipium ad Montem Kalenberg. Anton: Itin: apud Weſſelin: p. 234. Now called Kotwig: Simp: in Id.

The

The laſt of theſe deities ſeems to have been a Britiſh one, and known only in the South-Weſtern parts of England.— The name Nemetotacio (which Baxter conſiders as ſynonymous with Nemetomagus) ſeems in the chorography of Anonymous Ravennas,[1] and is conjectured, by Baxter, to be the preſent Launceſton.[2] — If this be allowed, the near approach of Nemetona to the town Nemetomagus, will juſtify the opinion of the former being the local divinity of the latter.

1 Horſley, p. 490.
2 Bax: Gloſſ: Antiq: p. 172. 182.

No. VIII.

NUMBER VIII.

SULEVIS SULINUS SCULTOR *(pro ſculptor)* BRUCETI FILIUS SACRUM FECIT LIBENS MERITO.

THIS altar was found at the ſame time and place with the one laſt deſcribed. It is dedicated to the *Sulivæ*, the *Deæ campeſtres*; or local rural deities of the country around Bath;

Sunt ruſtica numina Nymphæ
Faunique, Satyrique, et Monticolæ Sylvani.[1]

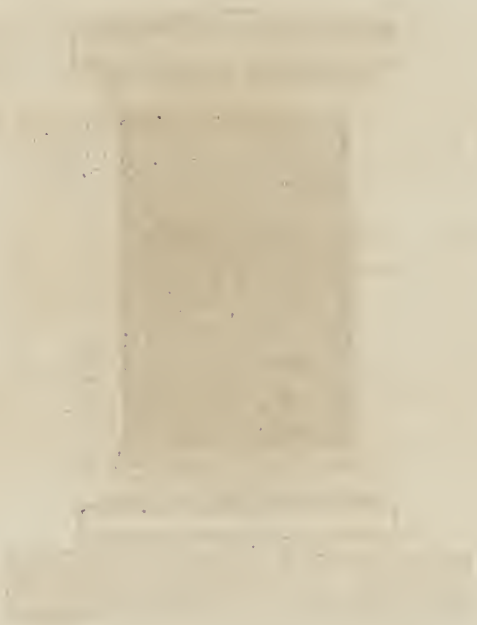
A con-

1 Ovid: Met: Lib: i. v. 192. Theſe were inferior intelligences to the *Dii ruſtici*, who more immediately preſided over *Agriculture*, and aſſiſted the labours of the huſbandman. Varro invokes, and enumerates theſe deities in the beginning of his work *Re ruſtica*. "Quoniam, ut ajunt, Dei facientes adjuvant, prius invocabo eos; nec ut Homerus, et Ennius *Muſas:* ſed xii. *Deos conſentes*. Neque tamen *Urbanos*, quorum imagines ad forum auratæ ſtant, ſex mares et totidem fœminæ, ſed illos xii. Deos, qui maxime agricolarûm duces ſunt. Primum, qui omnes fructus agriculturæ cœlo et terra continent, *Jovem* et *Tellurem*; itaque duo hi parentes magni

A conjecture that is conſiderably ſtrengthened by the magnitude and depth of its Focus, which is well calculated to receive the abundant offering of herbs, fruits, and flowers, with which theſe fancied intelligences were ſuppoſed to be pleaſed.

The aukward form, and bad ſculpture of this altar, place its execution at a time when the arts were ſadly degenerated here; probably not long before the Romans quitted Britain.

magni dicuntur: *Jupiter* pater appellatur: *Tellus* terra mater. Secundo *Solem* et *Lunam*, quorum tempora obſervantur, cum quædam ſeruntur et conduntur. Tertio *Cererem* et *Liberum*, quod horum fructus maxime neceſſarii ad victum. Ab his enim cibus et potio venit è fundo. Quarto, *Robigum* ac *Floram*, quibus propitiis, neque *rubigo* frumenta, neque arbores corrumpit, neque non tempeſtive florent. Itaque publicè *Robigo* feriæ, *Robigalia*, *Floræ* ludi *Floralia* inſtituti. Item advenero *Minervam* et *Venerem*, quarum unius procuratio *Oliveti*, alterius hortorum: quo nomine ruſtica Vinalia inſtituta. Nec non etiam precor *Lympham* et *Bonum Eventum*; quoniam ſine aquâ omnis arida ac miſera *agricultura*; ſine *ſucceſſu* ac bono eventu; fruſtratio eſt, non cultura."



LOCVM RELI
GIONVM PERIN
SOLENTIAME
RVTVM
VIRTVTE IN
AVGREPVRGA
TVMREDDIDIT
C SEVERIVS
EMERITVS
PEG

No. IX.

NUMBER IX,

LOCUM RELIGIOSUM PER INSOLENTIAM ERUTUM
VIRTUTE INAUGURATUM REPURGATUM REDDIDIT
CAIUS SEVERIUS EMERITUS CENTURIO POSUIT ERGO
GRATIÆ,

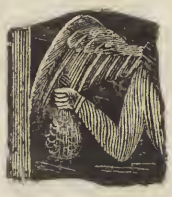
THIS monumental *Cippus* was found in Stall-ſtreet, on the 29th of June, 1753. It commemorates the re-edification of ſome place of worſhip, which had fallen into diſuſe and decay. Caius Severius Emeritus,[1] a centurion, reſtored, and dedicated it afreſh; and erected the above ſtone in teſtimony of this act of piety. The centurial mark (which is nothing more than the inverted initial of Centurio), being of the ſhape much in uſe about the middle of the fourth century, enables us to form ſome idea of the antiquity of this Cippus.

1 If the word *Emeritus* be taken for an appellative inſtead of a Cognomen, it will mean a *Veteran*; or one who had compleated his years of ſervice, and received his diſcharge. " Emeriti dicuntur Veterani, ſolutique milites, qui jam in uſu prælii " nou ſunt, quia mereri militare dicuntur, a ſtipendiis ſcilicit, quæ merentur. " Iidem et veterani dicuntur, quia jam in uſu prælii non ſunt ſed, poſt multos mi- " litiæ labores quietis ſuffragium conſequuntur." Valtrin : de Re Mil : Rom : vi 5.

NUMBER

No. X.

A



B

NUMBER X.

WHAT the original uſe or deſign of this ſtone might have been, it is now difficult to ſay. It appears to be part of a ſculpture exhibiting a military commander in pretty bold relief. From the rudely-chiſſel'd dolphin on the left hand corner, it ſhould ſeem that a *naval officer* was intended to be repreſented; ſince that fiſh was conſidered ſacred to Neptune,[1] and held to be an emblem of extenſive maritime power;[2]

Ουδε μαλην παλαμαις χατεχει Δελφινα και ανθος:
Τη μεν γαρ γαιαν, τη δε θαλασσαν εχει.[3]

In matters, which, (from particular circumſtances), will not admit of demonſtration, it may be allowable to advance

1 "Qui Neptuno ſimulacrum faciunt, Delphinum aut in manu ejus, aut ſub pede "conſtituere videntur; quod gratiſſimum Neptuno eſſe arbitrantur."—Hyginus in Delphino.

2 Vet: Græc: Epig: in Anthol: on a Cupid holding a flower in one hand and a dolphin in the other.

 rational

rational conjecture in the room of proof.—Preſuming upon this privilege, I would venture to offer an opinion that the ſtone under conſideration, might have been erected to the honor of Carauſius, a bold uſurper in the reign of Dioclefian, who, by his conſummate gallantry, and extraordinary naval ſkill, obtained the compleat dominion of Britain and held it for ſeven years. The following account of him is given by Eutropius. "Carauſius, though "very meanly born, obtained a conſiderable poſt in "the army, and acquired a great reputation, whilſt he "enjoyed it. He at Bononia received a commiſſion to "keep all quiet at ſea upon the Belgic and Armorican "coaſt, infeſted by the Franks and Saxons; and having "taken many of the barbarians, without either returning "the whole booty to the provincials, or remitting the "ſame to the Emperors; a ſuſpicion aroſe, that he de-"ſignedly ſuffered the Barbarians to make inroads that he "might catch them as they were going off with their booty, "and by theſe means enrich himſelf. Orders were given "to Maximian to kill him; upon which he aſſumed the "purple, and ſeized on Britain; and when force had been "uſed in vain, they were glad at laſt to ſtrike up a peace "with him. Seven years afterwards, he was killed by "Alectus his companion, who himſelf kept poſſeſſion of "Britain for three years after the death of Carauſius, and "then was ſuppreſſed by the management of Aſclepio-"dotus, the Captain of the guards."[1]

1 Horſley's Brit: Rom: p. 69.

Sculptural

Sculptural repreſentations of their great men, were, we know, very cuſtomary modes of flattery amongſt the Romans, particularly under the lower empire, when altars, ſtatues, and temples were raiſed, and divinity attached to the poſſeſſion of the purple, however vicious or contemptible the wearer might be. Many ſuch compliments would doubtleſs be paid to the ſucceſsful uſurper *Carauſius*, and as the ſtyle of ſculpture obſervable in the ſtone before us, marks it to have been chiſſelled when the arts were on the decline, this, (together with other circumſtances) ſeems to juſtify the opinion of its having been, originally, a repreſentation of him.

The dreſs of the figure, alſo, is that of a military commander; a looſe cloak, called a *Chlamys*, which covered the cloſer veſt, or *Tunica*, and was faſtened on the right ſhoulder with a *Fibula*, or claſp. The *Dolphin*, moreover, points at the ſame profeſſion; being a ſymbol of activity and diſpatch, and therefore a very proper accompaniment to a ſculpture of this kind. The coins of Veſpaſian, (who affected the motto of Auguſtus, σπευδε βραδεως) very frequently exhibit on their reverſes, the Dolphin entwined with an anchor; to denote expedition and alacrity, coupled, at the ſame time, with prudence and moderation.

It is to be remarked further, that the cropped hair, and ſhort curling beard, obſervable in this relief, beſpeak a ſoldier of the lower empire; when it became faſhionable

wear the laſt appendage to the face.[1] The hiſtory of *beards* indeed, amongſt the Romans is ſomewhat ſingular, and well exemplifies the caprice and mutable nature of faſhion. In the early ages of the commonwealth, whilſt the Roman character continued to be a ſerious one, the *beard* was carefully cheriſhed, and regarded with veneration;[2] nor were barbers heard of in the capital of the world, till four hundred and fifty years after its foundation, when they were firſt introduced there by *Ticinius Mæna* from Sicily.[3] What ceaſes to be faſhionable, however, ſoon

1 It was a cuſtom with the Romans to crop the hair ſhort in the neck, when they aſſumed the *Toga virilis*, at the age of ſeventeen; and to keep it ever after in the ſame ſtate—This was done with great ſolemnity, and the ſhorn locks were generally offered to ſome deity or other—Frequently to Bacchus;

Ille genas Phæbo, crinem hic paſcebat Jaccho.

Statius Theb: 8. 492.

Sometimes to Apollo:

Accipe laudatos juvenis Phæbeie crines
Quos tibi Cæſareus donat puer, accipe lætus,
Intonſoque oſtende patri.

Stat: lib: 3. Sil: 4.

At other times to Jove;

Jupiter hunc crinem, voti reus, ante dicarem.
Si pariter nati virides libare dediſſes
Ad tua templa genas——

2 Livy Lib: v.—41.—

Lucan alſo deſcribes *Cato*, as rigidly obſerving the faſhion of the beard;

Intonſos rigidam in frontem deſcendere canos
Paſſus erat, mæſtamque genis in creſcere barbam. Lib. 2.

3. Pliny, Lib: vii. c. 59. Omnino tonſores in Italiam ex Sicilia primum veniſſe dicuntur, poſt Romam conditam Anno Quadringenteſimo quinquageſimo quarto, ut ſcriptum in publico Ardea in literis extat, eoſque adduxiſſe P. Ticinium Menam. M: Varro de Re Ruſt: Lib: 2. Cap; ult.

begins

begins to be conſidered as abſurd. The refined Romans adopting the oriental cuſtom of ſhaving the chin, quickly loſt all reſpect for their ancient cuſtom, and laughed heartily at the ſimplicity of their anceſtors, in following one that was now termed barbarous and ridiculous ;

Credam dignum Barbâ, dignumq Capillis
Majorum.[1]

The Beard became a ſubject of ſcorn wherever it appeared ; and the poor philoſopher's chin ſuffered many a practical joke from the miſchievous urchins of the Auguſtan age :

Vellent tibi Barbam
Laſcivi pueri.[2]

Inconſtant faſhion, however, rendered the beard once more reſpectable, and Hadrian, in the beginning of the ſecond century, again gave it popularity, by encouraging the growth of his own.[3] Succeeding Emperors followed his example; and the cuſtom kept its ground, till the termination of the empire.[4]

The

1 Juv : Sat : 16. 32.

2 Hor : Sat : Lib : 1. Sat : 3. v. 134.

3 Αδριανῶ πρωτῶ γενειαν καλεδειξε. Xiphilin : in vit : Trajani :

4 The Hiſtory of Beards in our own country, would well diſplay the inſtability of faſhion, if the ſubject were worth purſuing ; it may be remarked, however, by the bye, that Henry the 1ſt. was the firſt who introduced ſhaving into England, as we are

The two fragments A. and B. are probably ornaments of a portal.—The former ſeems to have a particular reference to Bath.—I take it to be part of the figure of a Genius, holding a *Strigil* in his right hand; an inſtrument of braſs, iron, or ſilver, with which the attendants at the Baths, cleanſed the bodies of the bathers.[1]—The latter fragment belonged to the repreſentation of another Genius, who patronized rural employments; and delighted in the fruits of the earth, and the flowers of the field;

Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis ævi.[2]

Theſe ſubordinate intelligences make a conſiderable figure in claſſical mythology, and conſequently deſerve a moment's attention.—Various were the opinions of the ancients reſpecting them. Plutarch conſiders them as intermediate beings between the Gods and men.[3] Varro, as the mental or intellectual part of man.[4] Others as the tutelary Deities of ſtates, cities, and individuals.[5] Some fancied theſe imaginary

are informed.—" Henricus comam in hac inſula princeps barbamque totondit, ejusque exemplo ducti Angli qui a ſumma memoria capillo promiſſo fuerant, omnes confeſtim tondebantur." Theod: Clainus Hiſtor: Britan: Lib: 3.

1 Sanadon's Note in Hor: Sat: Lib: 2. 7. v. 109.

2 Hor: Epiſt: 11, Ep: 1. v. 143.

3 Το των δαιμονων γενος εν μεσω θεων κ᾽ ανθρωπων: de Orac.

4 " Genium eſſe uniuſcujuſque animum rationalem et ideo eſſe ſingulos ſingulorum." Varro apud Aurel: Auguſtin.

5 " Genium Dicebant antiqui naturalem Deum, uniuſcujuſque loci, vel rei, aut hominis." Servius in 1mo. Georgic. Virgilii. " Suus cuique mos, ſuus cuique ritus

ginary beings were two in number, which took charge of every perſon from the moment of his nativity, one of whom continually impelled him to good, the other to evil.[1] That they were conſtantly employed in this beneficial or pernicious work, and never quitted him for a moment of time, from his birth to his deceaſe.[2] Having this powerful influence over human actions, and temporal affairs, the *Genii* were held in profound veneration, and divine honors paid to them, both by ſtates and individuals. Various offerings were eſteemed to be agreeable to them. A pig of two months old;

Cras Genium mero
Curabis et porco bemiſtri.[3]

A ſalted cake;

Tu ceſpite vivo
Pone focum, Geniumque loci Faunumque Laremque
Salſo farre voca.[4]

ritus eſt, varios cuſtodes urbibus cunctis mens divina diſtribuit, ut animæ naſcentibus, ita populis fatales Genii dividuntur." Q: Symnachus in Relatione ſua ad A. A. A. pro reſtaurando Deorum gentilium Cultu.

1 Cum naſcimur duos Genios ſortimur, unus eſt, qui hortatur ad Bona; alter qui depravat ad mala, nec incongrue dicuntur *Genii*, quia cum unuſquiſque genitus fuerit ei ſtatim obſervatores deputantur; quibus aſſiſtentibus poſt mortem aut aſſerimur in meliorem vitam aut condemnamur in deteriorem." Servius in hoc Virgilii." " Quiſque ſuos patimur manes."

2 Genius autem ita nobis aſſiduos obſervator appoſitus eſt, ut ne puncto quidem temporis longius abſcedat, ſed ab utero matris exceptos ad extremum vitæ diem comitetur. Cenſorin: de die Natal: c. 3.

Απαντι δαιμων ανδρι τω γενωμενω. Menander.
Omni homini naſcenti Genius.

3 Hor: Od: Lib: 3. 17.

4 Calphurn: Sic: Ec: 5.

An

An oblation of Frankincenſe;

Magne Geni, cape thura libens, votiſque faveto;
Si modo cum de me cogitat ille cadet.[1]

Fruits and wine; or wine alone;

Funde merum Genio.[2]

Theſe offerings were generally made on the natal day of the pious votary, in a private manner, in his own manſion. But to the *Genius* of every particular ſtate or city, a temple was raiſed at the public expence, and divine rites publicly obſerved on particular days ſet apart for that purpoſe,[3]

1 Tibullus, Lib: 4. de Natali Cerinthi,

2 A: Perſius in princip: Sat: 6.

3 In Rome, in the 14th Region of the city, was a chapel dedicated *ad Genios liberorum*; another, *ad Genios Larium*, in the 6th Region; and a third, in the 7th, *ad Genium Sangi.*—Roſinus Antiquitat: Rom: Lib: 2. c. xiv. Ammianus Marcellinus mentions a temple to the ſame intelligence in Alexandria. Lib: 22.

No. XI.

NUMBER XI,

IT is ſomewhat ſingular, that a very intelligent and reſpectable antiquary of the preſent day, ſhould have miſtaken the monument before us, for the production of the Saxon or Gothic age; when its form, ſubject, and every other circumſtance, manifeſt it to be intimately connected with claſſical mythology.[1]—The ſculpture, indeed, is not remarkable for elegance, having been executed, (as I ſhall preſently ſhew) towards the beginning of the fourth century, when the arts were very much on the decline; but, perhaps, we can ſcarcely judge now, fairly, of its original execution, ſince it is worked on Bath ſtone, the friable nature of which, prevents the long preſervation of the finer and minuter parts of any piece of ſculpture.

Amongſt the ancients it was an uſual practice to dedicate the *ſame temple* to ſeveral deities.—Thus Hercules and the Muſes were joined in one at Rome; as well as Caſtor and

1 Governor Pownal's "Deſcriptions and Explanations of ſome Remains of "Roman Antiquities dug up in the City of Bath;" p: 26.

Pollux; Pan and Ceres; Apollo and Æſculapius.—Thoſe alſo, who in their attributes bore any reſemblance to each other, were often aſſociated together upon *the ſame altar*. When this occurred, the divinities were called Συμβωμιοι and ὁμοβωμιοι, and the altars themſelves Διβωμοι, or double altars.—Of this ſort was the one before us, which appears to have been dedicated to *Jupiter* and *Hercules bibax*, or the convivial Hercules.[1] The following explanation of the two figures will probably be conſidered as ſufficient proofs of the truth of this opinion.

The left-hand relief repreſents *Jupiter* with thoſe various emblems which diſtinguiſh him from the other deities of ancient mythology.

1 In the frequent Lectiſterniums which the Romans made to Hercules, they uſed even to invoke him under his *drunken character*, as one finds by *Statius*; and a particular friend of that poet had a very remarkable little figure of this God, which he uſed to place upon his table, whenever any gaieties were carrying on there. He held a cyathus in one hand, and his club in the other, with a mild good-humoured look, that ſeemed to invite others to be as happy and well pleaſed as himſelf.—Spence's Polymetis, p. 126.

Nec torva effigies, epuliſque aliena remiſſis;
Sed qualem parci domus admirata Molorchi,
Aut Aleæ lucis vidit Tegeæa ſacerdos:
Qualis et Oetæis emiſſus in Aſtra favillis
Nectar adhuc torvâ lætus Junone bibebat.
Sic mitis vultus; veluti de pectore gaudens
Hortetur menſas. Tenet hæc marcentia fratris
Pocula; adhuc ſævæ meminit manus altera pugnæ;
Suſtinet occultum Nemeæo tegmine Saxum.
Statius Sylv: 6. v. 58.

The

The God graſps in his right-hand, the *fulmen*, lightning; or three-forked bolt, according to the deſcriptions of the poet;

Cui dextra triſulcis
Ignibus armata eſt.[1]

With his left he holds his ſceptre, as the King or father of all beings, whether human or divine;

Celſior ipſe loco; ſceptroque innixus eburno.[2]

At his feet may be ſeen the "feathered king," or eagle; which from its ſuperiority to other birds, was conſidered as the peculiar attendant on Jove, and the bearer of his lightning;

Magni Jovis ales fertur in altum
Aſſueto volitans, geſtes ceu fulmina Mundi.[3]

The head and countenance are much mutilated, but ſufficient of the former remains to teſtify that it was originally modelled, in the circumſtances of the hair, beard, &c. after the ſublime deſcription given by Homer, of the father of Gods and men;

Η, και κυανεῃσιν επ' οφρυσι νευσε Κρονιων;
Αμβροσιαι δ' αρα χαιται επερρωσανλο ανακλος,
Κραλος απ' αθανατοιο· μεγαν δ' ελελιξεν Ολυμπον.[4]

1 Ov: Met: L. 2, v. 325. 2 Id: Lib: 1. v. 178. 3 Manilius, Lib: I. v. 345.
4 Hom: Il: L: 1. v. 521.

His

His only covering is a regal *Pallium.* thrown over the left ſhoulder, and hanging looſely around the body.—— The figure which occupies the other face of this bifronted altar, is the repreſentation of *Hercules Bibax,* or the convivial Hercules.

The uſual attributes of this deity were his lion's ſkin, club, and bow;

Ουκ Ηρακλης ȣτος εστιν; ȣμηνȣν αλλ☉, μα τον Ηρακλεα το τοξον, το ροπαλον, η λεοντη, το μεγεθος.[1]

The two former of which are ſufficiently viſible in the relief.

But when he was repreſented under his drunken character, inſtead of the latter implement of war, he bore in his right hand a *cyathus,* or goblet——

——*Tenet hæc marcentia fratris*
Pocula,[2]

This emblem was given him, in alluſion both to his intemperate propenſities, and alſo to a wild mythological fable, which feigned that he traverſed the ocean in a *Scyphus* or drinking veſſel; a ſtory that had its riſe, accord-

1 Lucian, tom: 1. p. 298.
2 Statius ut ſupra.

ing

ing to Macrobius, from a voyage performed by this adventurous hero, not in a goblet, but in a ſmall ſhip, that bore the name of *Scyphus*.[1]

The aſſociation of *Jove* and *Hercules* on the ſame altar, was not unuſual; inſtances of it occur in Gruter and Montfaucon. The practice, however, flouriſhed more particularly during the joint reign of Diocleſian and Maximinian; the former of whom affected the name and character of Jove, the latter thoſe of Hercules.[2] This circumſtance may be conſidered as an index to the date of our altar, which was probably raiſed to the honor of theſe Emperors; and places it conſequently, ſomewhere between the years of our Lord 284, and 304, a period which comprehends the term of their dominion over the Roman empire.[3]

This altar ſeems to have filled the corner of ſome temple; two of its ſides being rough and unwrought.—Its focus was evidently intended to receive libations and offerings.

1 Macrob: Saturn: L. 5. c. 21.

2 Jupiter et Hercules nonnunquam occurrunt cum hoc titulo *Dii Magni*.—Hæc Jovi et Herculi ſimul oblata religio maximè vigebat ævo Diocletiani et Maximiani, quorum prior *Jovius*, ſecundus *Herculius* in honorem duorum horumce numinum vocitatus eſt.—Montfaucon, tom: 1. p. 47.

3 Eutropius, Lib: ix, c, 22.

No. XII.

NUMBER XII.

AT the time of diſcovering the two preceding pieces of ſculpture, this curious fragment was alſo dug up. It ſeems to have been the pediment of a ſmaller temple, chapel, or *ſacellum*, dedicated probably to the Goddeſs *Luna*, under one of her various names and characters.[1]—The head which appears in the centre, is executed in rude, but bold relief; and exhibits a broad Ethiopian countenance, with the hair dreſſed in very large curls; and tied at the top in a knot.—A creſcent encircles it; and a knotted wand, with a ſerpent twiſting round it, appears on the right ſide, without the creſcent.

That this ſpecimen of antique maſonry originally made part of an edifice dedicated to the intelligence which was ſuppoſed to preſide over the moon, will probably appear from the following remarks.

1 Cicero enumerates ſome of her appellations, and gives the reaſons for their being applied to her. Cic: de Nat: Deor: 2. n. 68.

The

The Greeks and Romans borrowing their mythological and philoſophical notions from the Egyptians, adopted the tenet of the eternity of the ſun and moon,[1] and conſidered theſe planets as the great parents of univerſal life, the authors and ſupporters of animated nature;

αλλα γονηων
Παντων ζωοντων, οις αμφιθαλης ετι φυτλη.[2]

Numerous temples were erected to them individually, throughout the empire; and at Rome, no leſs than three, with a ſmall chapel, ſtood dedicated to the fair planet of the night.[3] The moſt conſiderable of theſe was ſituate on the Aventine mount;

Aventino Luna colenda jugo;[4]

And here, under the name of *Noctiluca*, the moon received divine honors.

But the worſhip of this planet was not confined to the city of Rome alone. It found its way into all the colonies and provinces; and as the influence and powers of the

1 Υπολαβειν (Egyptii) ειναι δυο θεους αιδιους τον τε ηλιον και την σεληνην. Diod. Sic: Αιωρα σημαινοντες ηλιον και σεληνην γεαφουσι, δια το αιωνια ειναι τοιχεια. Hor: Apol: in Ieroglyph:

2 Sibyllina Carmina, apud Zoſim: Hiſtor: L. 2.

3 Dempſter's Antiq. Rom: p. 165.

4 Ov: Faſt: L. 3. in fin.

moon

moon were eſteemed to be various and important, ſo her worſhip was cultivated with the moſt rigid care and attention.—Conſtant fires illuminated her temples during the night; and particular ſacrifices marked the different ſtages of her appearance; her increaſe, her full, and wane. When her countenance was obſcured with clouds, or hidden by an eclipſe, various ceremonies were obſerved to court her re-appearance, or to relieve her from the effects of thoſe witcheries, by which the wild wanderings of Heathen ſuperſtition eſteemed her, in the latter caſe, to be oppreſſed.

Candida nec magicas artes, inimicaque verba
Paſſa, nec a radiis terræ molimine fratris
Intercepta ſui, biſſenas Delia noctes
Horruit, et fuſca texit caligine vultum.
——Quantum pavidæ ſuccurrere Lunæ
Certantes populi tinnitibus æris acuti
Ingeminant, ſurdaſque Deæ nituntur ad aures
Theſſalicum ne carmen eat, detractaque cælo
Suppoſitas lato terras ſimul obruat orbe,[1]

The influence of this planet, alſo, over the human frame was conſidered as very powerful, and in ſeveral diſeaſes it was cuſtomary to invoke the moon for cure or relief.

1 Pet: Apollon: Collatiu de Excidio Hieroſolym: Lib: 1.

From this circumſtance more eſpecially, it ſeems probable, that a temple or *Sacellum* to the Goddeſs *Luna*, might be erected in the Roman colony of *Aquæ Solis*; ſince it was hither that the afflicted invalids, from all parts of the kingdom, reſorted, to recruit their ſtrength, and regain their health; and nothing is more likely, than that an intelligence efficacious in reſtoring bodily vigor, ſhould be worſhipped on a ſpot where her influence was more particularly known and experienced.— Indeed the emblem which ſurrounds the head, in this piece of ſculpture, ſeems to prove beyond diſputation, that the edifice to which it belonged, had a particular referrence to the *Moon*. For in almoſt all the ancient ſculptures, and on the reverſes of moſt of the coins, which repreſent this intelligence under a corporeal form, the emblem of a lunar crown, or a creſcent, accompanies her, and points out the

" *Siderum Regina bicornis*—,[1]
" The Queen of Stars who rules the night,
" In horned Majeſty of light.[2]

The ſerpent twining itſelf round the ſtick with a knot on its top, is a very proper ornament, alſo, for a temple erected to a deity ſuppoſed to be influential in removing bodily complaints; ſince it is an emblem of Æſculapius, the God of healing and convaleſcence. In the pharma-

1 Hor: Carm: Sec: L: 35.
2 Francis's Hor: v. 2. p. 304.

copeia

copeia of antiquity, the ſnake was in conſtant uſe, and a variety of good effects were attributed to it.[1]—Hence it became ſacred to Æſculapius, whoſe repreſentation is generally accompanied by the figure of a ſerpent. The *knotted* ſtick adumbrates the difficulty attending the practice of phyſic;[2] and both together form an appropriate emblem of the perſonage who invented the art, and commanded the means of reſtoring health and vigor.[3] It is by this accompaniment that the God, in the language of the poet, deſcribes himſelf to be diſtinguiſhed;

Pone metus; veniam; ſimulacraque noſtra relinquam,
Hunc modo ſerpentem, baculum qui nexibus ambit;
Perſpice et uſque nota.[4]

And Apulieius mentions it as the circumſtance by which his repreſentation may be eaſieſt known;

Diceres Dei medici baculo, quod ramulis ſemiamputatis nodoſum gerit, ſerpentem generoſum lubricis amplexibus inhærere.[5]

1 Quin et ineſſe ei (angui) remedia multa creduntur, et ideo Eſculapio dicatur.—Plin: Nat: Hiſt: Lib: 29.

2 Bacillum habet (Æſculapius) nodoſum, quod difficultatem ſignificat artis.—Feſt: Pomp: Lib: 9°.

3 Ασκληπιον
Ηεῳα παντοδαπαν αλεκτηεα νεσων. Pindar, Pythior: ode 3.

4 Ov: Met: 15. 662.

5 L: Apul: Lib: 1mo. Mile; in principio.

NUMBER XIII.

THIS fine bronze head was dug up in the month of July 1727, in Stall-ſtreet, where it lay buried ſixteen feet under the ſurface of the ground. It is a beautiful fragment of a ſtatue of Apollo, which ſtood, probably, in a temple dedicated to him, near the ſpot where the head was diſcovered.

That this Deity ſhould have a temple raiſed to his honor, in a city which received its appellation from himſelf, will ſcarcely admit of a queſtion, particularly as he was eſteemed to be potent in the infliction and cure of many diſorders.

Homer introduces him very ſublimely, as deſcending from Olympus, and diſcharging amongſt the Grecians his arrows winged with plague and peſtilence.

Βη δε κατ' αλυμποιο καρηνων χωομενος κηρ,
Τοξ' ωμοισιν εχων, αμφηρεφεα τε φαρετρην·
Εκλαγξαν δ'αρ οϊζοι επ' ωμων χωομενοιο,
Αυτα κινηθεντος. ὁ δ' ηϊε νυκτι εοικως.
Εζετ' επειτ' απανευθε νεων, μετα δ'ιον εηκε·
Δεινη δε κλαγγη γενετ' αργυρεοιο βιοιο·
Ουρηας μεν πρωτον επωχετο, και κυνας αργους.
Αυταρ επειτ' αυτοισι βελος εχεπευκες εφιεις,
Βαλλ'.[1]

And ſhortly after, as removing the malady from their camp, at the interceſſion of his favorite prieſt:

Ηδ' ετι και νυν μοι τοδ' επικρηηνον εελδωρ,
Ηδη νυν Δαναοισιν ἀεικεα λοιγον αμυνον·
Ως εφατ' ευχομενος· τα δ' εκλυε φοιβος Απολλων.[2]

The *Apollo Medicus*, or healing Apollo, occurs alſo in other poets, as the inventor of medicine, and the diſcoverer of the uſe of ſimples:

Inventum medicina meum eſt; opiferque per orbem
Dicor; et Herbarum ſubjecta potentia nobis.[3]

The claim of Apollo to this fragment is further ſtrengthened, by the circumſtance of the *hair*; which curls luxu-

1 Hom: Il: 1. 44.
2 Il: 1. v. 455.
3 Ov: Met; 15. 24.

riantly

riantly round the face, and falls in graceful ringlets behind the head. This was a ſtriking characteriſtic of the God's perſon, and procured him, amongſt the Greeks, the appellation ακερσεκομης, or long-locked; and with the Romans, that of *Grannus* or *Grynæus*, a Celtic appellative, deſcriptive of the radiant, thick, and trembling Solar beams.[1]—To the flowing locks of Apollo, the poets are perpetually alluding;

Dignos et Apollini crines,

Says Ovid of a beautiful head of hair; and Tibullus, in an addreſs to the God himſelf, does not forget to celebrate his profuſe ringlets as conſtituting a chief ornament of his perſon;

Nunc indue veſtem
Sepoſitam, longas nunc bene pecte comas.

On a coin preſerved in the Numiſmata of Albertus Rubenius,[2] is a reverſe, repreſenting *Apollo conſervator*, the

1 Grynæus and Grannus are evidently derived from the Celtic *Grian*; which is compoſed of *Cri*, trembling, and *Tein*, fire.—In the oblique caſes *Tein* makes *Thein*, which is pronounced *Ein*, or *An*; the conſonants which begin the nominative of Celtic words being invariably quieſcent in the genetive; ſo that Cri-ein, or Cri-an, literally ſignifies the *trembling fire*, in alluſion to the ſun's appearance to the eye.—Oſſian countenances this etymon of *Crian* in his addreſs to that luminary.—*Stu cri aig dorſa n'airdiar*—when thou *trembleſt* at the gate of the Weſt.—Vide Macpherſon's Int: to the Hiſt: of Great Britain and Ireland, p. 160.

2 Tabula 60. N. 6.

repeller

repeller of peſtilence and diſeaſe, and averter of evil. He there appears crowned with laurel,[1] and bearing a lyre in his hand. As his office in this city was of a ſimilar nature, we may ſuppoſe the ſtatue under conſideration, when perfect, exhibited him in the ſame character, and with the ſame accompaniment; and ſtanding, probably, in the Penetralia of his own temple, he exemplified, in many particulars, the exquiſitely beautiful deſcription of a picture of this God, given by Tibullus;

Hic juvenis caſtâ redimitus tempora lauro
Eſt viſus noſtrâ ponere ſede pedem:
Non illo quicquam formoſius ulla priorum
Ætas, humanum nec videt illud opus.
Intonſi crines longâ cervice fluebant;
Stillabat Tyrio myrtea rore coma.
Candor erat, qualem præfert Latonia Luna;
Et color in niveo corpore purpureus:
Ut Juveni primum virgo deducta marito
Inficitur teneras ore rubente genas;
Ut quum contexunt amaranthis alba puellæ
Lilia, et Autumno candida mala rubent.[2]

1 It is evident that ſome ſpecies of ornament encircled the head, as there are ſeveral perforations, by the means of which it appears to have faſtened on.

2 Tibullus, El: Lib: 2.

NUMBER

No. XIV.

NUMBER XIV.

IT is with conſiderable diffidence that I enter on the conſideration of this piece of antique maſonry; being ſo unfortunate as to differ in opinion reſpecting it, with a gentleman whoſe deep erudition and intimate acquaintance with antiquarian ſubjects, render him ſo much better qualified than myſelf, for the inveſtigation, and illuſtration of whatever is doubtful or obſcure in that line of reſearch. But as no *Hypotheſis*, however happy it may be, can amount to abſolute demonſtration; further conjectures on the ſubject, notwithſtanding the ingenious remarks of Governor Pownal, are by no means precluded; and that liberality of ſentiment which uſually accompanies intellectual excellence, will, I truſt, require no apology, when I offer ſuch as have ariſen in my mind after an attentive conſideration of this curious remain of antiquity.

The Governor's opinion with regard to it will be found in the following extract from his pamphlet.

" The *Symbolic Head*, found in the ſame place, which I propoſe here to deſcribe and to explain, when viewed as we ſee it, in its preſent ſituation, cut in ſtrong and coarſe lines, appears to be a very ordinary rough piece of ſculpture; but when ſet in the ſituation in which it muſt have been placed, two or three and thirty feet high, it would give the proper effect, which, if cut in more delicate lines, it would not have given. It is carved on a maſonry of large ſtones, the remaining parts of which, ſhew that this maſonry was the Tympanum of a pediment of ſome conſiderable building.—By what maybe collected from ſeveral fragments found in the ſame place with this, it appears that the veſtibule of this building muſt have been of a very rich Corinthian order, and (allowing for the difference of the Roman and Engliſh) about thirty feet ſquare in breadth and height; and that, moſt probably, the interior ſpace of the temple was a double cube of theſe dimenſions.

" Whoever examines this ſymbolic ornament, with deliberate and diſtinct ideas, formed on the fact, will diſcover that this head is no head of Meduſa;

——*Crinita draconibus ora,* Ov: Met: lib. 4.

" He will not find the hair to be *crines anguicomæ*; he will ſee the hair, though rudely cut, remaining *in its natural ſtate.* He may obſerve the ſerpents mixed with the hair *ſurround* or *are placed upon* the *caput pinnatum*, as ſomewhat adſcititious. Two ſerpents are tied together in a kind

kind of knot under the chin; the heads of two others project beyond the hair, about the place of the ears; four others ſeem to be plaited in a knot on the upper part of the head above the wings.

" This ornament, ſo placed, I ſhall be able, I hope, to explain in the following paper, as the *Serpentine* or *Cherubic Diadem*, which the Egyptians, Rhodians, and ſome other nations in the Eaſt, placed upon the head of the divine ſymbol of their God.

" Although it is repreſented in the fable of Meduſa, that her fine hair became ſerpents, ſo transformed as a puniſhment inflicted by the indignation of the Gods; yet the beauty of her countenance remained, and thus ſhe is repreſented in the beſt gems, which give decidedly the head of Meduſa. The countenance here in this fragment is that of a bearded male, with large whiſkers, not a female; of an aſpect ſtern, yet open as the day, Φαΐδρος τας ὄψας, juſt as Mercury is deſcribed in his character of Sol."[1]

The Governor then proceeds to the explanation of this maſonry, in which he diſplays much ingenuity, and recondite learning; and adds the following paragraph as the general concluſion of his premiſes.

1 Governor Pownal's Deſcriptions and Explanations of ſome Remains of Roman Antiquities, dug up in the city of Bath. Cruttwell, 1795. p. 2. 3.

"Now putting together that this *caput pinnatum*, crowned with the ſerpentine diadem, was the *cherubic emblem* of the *Sun*; and that this emblem, as in its firſt form was almoſt univerſally placed in the fronts of the temples in Egypt, and on many in Perſia; I ſay combining this idea with the fact that this city, afterwards by the Saxons called *Baden*, was originally by the Romans called *Aquæ Solis*, and ſacred to *Sol*; alſo with the fact, that after the time in which the Flavian family were Emperors of Rome, temples dedicated to Sol, under the theologic notions, explained in this paper, were frequently erected; we may venture to ſay *that this curious piece of antiquity is a fragment of a temple of Sol*; *and that this* caput pinnatum, *crowned with the ſerpentine diadem, is the cherubic emblem of Sol*, placed in the front of this temple, particularly in the tympanum of the pediment."

Notwithſtanding the ingenious and erudite reaſoning of Governor Pownal on the ſubject, I cannot but think his hypotheſis is ill-founded—that the ſculpture before us, ſo far from being the *cherubic emblem of the Sun*, and a fragment of a temple dedicated to that Deity, is the tympanum of an edifice ſacred to *Minerva*, and repreſents the head of Meduſa, an appropriate emblem of that Goddeſs. The following obſervations will probably be thought to confirm, or at leaſt corroborate this opinion.

It may be to our purpoſe to prove, in the firſt place, that a temple dedicated to *Minerva*, ſtood formerly in the city

city of Bath. For this fact we have the teſtimony of Solinus, who expreſsly tells us, a magnificent edifice of this kind was erected there by the Romans, who conſidered Minerva and Apollo, as the joint tutelary Deities of its healing ſprings.[1] Here ſhe was probably worſhipped under her *medical character*; ſince at Rome, among many other temples, ſhe had one as patroneſs of the Pharmaceutic Art,[2]

1 " Fontes in Britannia caldios," memorat (Solinus Polyhiſt. c. 22.)" " opiparo " excultos apparatu; quibus fontibus præſul ſit Minerva, in cujus æde perpetui igne s " nunquam caneſcant in favillas ſed ubi ignis tabuerit vertere in globos Saxeos." Quos fontes ab his aquis {Ὑδατα θερμα} diſtinguendos non putant: ut adeo et Minervæ et Soli aquæ fuerint ſacratæ. Guil: Burton, Com: in Antonin: p. 260.

In the above quotation from Solinus a curious circumſtance is mentioned with reſpect to the *fuel conſumed in the Temple of Minerva*, which, ſays the writer, " is never reduced to white aſhes, but converted into *ſtony nodules.*" A gentleman ſuggeſted, that this deſcription evidently pointed at *coal*, as the matter burnt in the temple of Minerva. A large heated maſs of which foſſil, would produce juſt what Solinus mentions; not white aſhes, but roundiſh, heavy cinders; not unlike in weight and appearance, a dark and porous ſtone. This opinion is ſtrengthened by the eaſe with which coal might have been procured in the neighbourhood of this city, as it lies in almoſt every direction round it, and at no great diſtance from the ſurface. It is rendered further probable, by the certainty we have of its uſe being perfectly known to the Britons, and to the Romans alſo on their arrival here. " That the Britons in general were acquainted with this fuel, is evident from its " appellation amongſt us at preſent, which is not *Saxon* but *Britiſh*, and ſubſiſts " amongſt the Iriſh in their *Gual*, and amongſt the Corniſh, in their *Kolan*, to this " day." Whitaker's Hiſt: Manchester, v. 2. p. 37. " The Romans were as " well acquainted with our pit-coal, as with our ores and metals; in digging up " ſome of the foundations of their walled city *Magna* or *Caervorran*, 1762, coal " cinders, ſome very large were turned up, glowed in the fire like other cinders, " and not to be known from them when taken out." Wallis's Hiſt: Northumberland, v. 1. p. 119.

2 Templi Minervæ Medicæ P. victor meminit, quod fuit in regione v. Roſini Antiq: Rom: 179.

Such

Such being the fact, and every circumſtance of the fragment before us, referring to *Minerva*, under ſome or other of her characters, it ſeems likely that the whole belonged originally to the temple mentioned by Solinus.

Let us, however, conſider Governor Pownal's objections to this.

The *hair*, he obſerves, will not be found to be *crines anguicomæ*, but, though rudely cut, to be *in its natural ſtate*. Now, on conſidering moſt of the heads of *Meduſa*, collected from gems, ſculptures, and coins, by antiquaries, we find them ſtrikingly ſimilar to that under conſideration. Hence it appears, that we are to conſider the *crinita draconibus ora*, and ſuch like expreſſions of the ancient poets (for the antique ſculptures, after all, form the beſt comment upon them), as figurative and poetical, intended to convey the idea, that the fine hair of Meduſa was *intermingled* with ſerpents; not as exhibiting abſolutely *ſnaky locks*, or conſiſting of ſnakes altogether.

Governor Pownal next remarks, that though the fine hair of Meduſa became ſerpents, yet the *the beauty of her countenance ſtill remained*; that the face in the fragment is, that of a *bearded male*, with *whiſkers*, and therefore cannot be intended for the Gorgon's countenance.

Now the fact is, that Meduſa, in ancient gems and ſculptures, is repreſented under various appearances; ſometimes

ſometimes with a face beautiful and ſerene, at others, as convulſed with paſſion, and diſtorted with horror.[1]

The contraction of brow in the fragment, which was intended to give an expreſſion of ferocity that could not be introduced into the eyes, agrees admirably well with the ſtern and fierce aſpect generally attributed by the poets to Meduſa. On the ſhield of Agamemnon ſhe was to be ſeen with eyes fierce, and looking horror:

Τη δ'επι μεν Γοργω βλοσυρωπις εζεφανωτο
Δεινον δερκομενη, περι δε Δειμος τε Φοβος τε.[2]

On that of Hercules alſo, the ſame dire monſter appeared, with ſimilar fearful circumſtances;

Παν δε μεταφρενον αχε καρη δαινοιο πελωρε
Γοργες·

——επι δε δαινοισι καρηνοις
Γοργαοις εδονατο μεγας φοβος.[3]

1 Spence's Polymetis, plate 41. fig. 2. Meduſas's head, exhibiting rage and horror, from a ſhield at the foot of the ſtatue of Mars, at the Borgheſe Villa, near Rome.

2 Hom: II; xi. v. 36.

In eo autem Gorgon trux oculis adornata erat
Horrendum aſpiciens, et circum Terrorque et fuga.

3 Heriod ΑΣΠΙΣ ΗΡΑΚ. v. 223. 236. omne dorſum habebat caput gravis Monſtri Gorgûs—In gravibus capitibus Gorgoreis agitabatur magnus terror.

Lucan

Lucan alludes to her terrific look,

Quos habuit vultus hamati vulnere ferri
Cæſa caput Gorgon? Quanto ſpiraſſe veneno
Ora rear, quantumque oculos effundere mortis.[1]

A ſimilar alluſion occurs in Flaccus;

——Horrentem colubris (Ægidem), vultuque tremendam
Gorgones.[2]

And Virgil hath not forgotten to mention *the rolling of her eyes* as a diſtinguiſhing and horrible circumſtance in the countenance of Meduſa;

Gorgona, defecto vertentem lumina collo.[3]

That ſhe is ever repreſented indeed with a beard or whiſkers, I do not find. But theſe appendages may, I think, be very well accounted for, by taking into conſideration that as the ſculpture was intended for an elevation of thirty or forty feet, the architect might have added them (improperly enough) for the purpoſes of giving more character to the countenance, and conveying into it that *maſculine ferocity*, which the poets attributed to it.[4]

1 Lib: 9. v. 680.

2 Argonau, 6. v. 176.

3 En: 8. v. 438.

4 Cupid is introduced, in Lucian's Dialogues, as telling his mother, that Minerva's appearance is ſo fierce and *maſculine*, he is afraid to approach her. Δεδια ω μητερ, αυτήν. Φοβερα γαρ εστι, και καροπη και δεινως ανδρικη. Tom: 1—716. The ſame author tells us alſo, that a ſimilar *maſculine and ferocious* look might be obſerved in the *countenance of her Ægis*. P. 89.

The

The *wings* attached to the head conſtitute a further proof that *Meduſa* was intended to be here repreſented. Moſt of the gems and ſculptures repreſent her with a *caput pinnatum*, which ſeems to have been thus ornamented, in alluſion to the fable of her deſtruction, accompliſhed by Perſeus with the aſſiſtance of Mercury who accommodated the hero with his own wings, when he undertook to deſtroy this pernicious monſter.[1]

Another argument in favour of my opinion may be drawn from the ſnakes which are interwoven with the hair, particularly thoſe that are *connected together under the chin*, to which both Ovid and Virgil more eſpecially allude;

Nexaque nodoſas angue Meduſa comas.
Connexos angues.[2]

The above obſervations may, perhaps, remove the Governor's objections with reſpect to the head being that of *Meduſa*.—It will now be neceſſary to notice certain ornaments obſervable on the fragment, which may be adduced as deciſive proofs of the whole referring to *Minerva* inſtead of *Sol*.

On conſidering the annexed engraving, it will be remarked that the head is ſurrounded by two circular ornaments. The external one exhibits an *olive wreath*, as is evident

1 Montfaucon, Tom: 1. p. 144.
2 Ovid ex ponto, Lib. 3. Ep: 1. v. 124.

from

from the long, narrow, and ſlightly indented leaves, and the berries which accompany them.—That this tree was ſacred to *Minerva*, and emblematical of her as patroneſs of the arts, is notorious.[1] In claſſical mythology, ſhe was feigned to have firſt preſented the valuable plant to mankind; and in her peaceful character, was always repreſented, either with a branch of it in her hand, or with one encircling her helmet.[2] Another uſual accompaniment of the ſame Deity, in ſculpture and gems, is the *owl*, or bird of wiſdom, which was ſuppoſed to be particularly agreeable to the Goddeſs of it.;

Non comes obſcurus tripodum non fulminis ardes
Vector ades, flavæque ſonans avis unca Minervæ.[3]

A bird of this ſpecies appears on the Tympanum, juſt without the external circular ornament; which, (though Governor Pownal conſiders it as a *negative proof* of the truth of his Hypotheſis) I cannot but think, was intended as a further indication of the excluſive claim of Minerva, to the edifice of which it was an ornament.—The ſame obſervation may be made with reſpect to the Helmet that appears on the oppoſite ſide; it being, an emblem of the *Diva armigera*, or Minerva in her warlike character; and as ſuch, is a very common repreſentation in ſculptures which

1 Olea, Minervæ ſymbolum eſt, cui hæc arbor ſacra artium habita præſes, quæ artes ad lucernam noctu lucubrando nimium quantum creſcunt in qua lucerna et oleum adhiberi ſolet. Ant: Auguſt: Dial: in Antiq: D. 2. p. 19.

2 Id: Dial: 4. p. 69.

3 Statius, Theb: Lib: 3. v. 520.

have

have a reference to her. Though it be ſomewhat defaced by the injuries of time, it ſtill affords us a pretty good pattern of the Roman *Galea*; and proves how admirably this piece of Head-armour was calculated to anſwer the purpoſes for which it was deſigned. It might not be indeed ſo light, nor perhaps, ſo becoming, as the cavalry helmet of modern days; yet its conſtruction rendered it much more uſeful to the wearer, and preſerved him both from inconvenience and injuries, to which the imperfect form of the one now in uſe, renders him liable. The *ſtrap* that appears on each ſide, and which was faſtened under the chin, prevented the poſſibility of the helmet being thrown off in the ſhock of battle, an accident that may eaſily happen without ſuch a precaution. This appendage was called Οχευς, and made a part of the ancient Grecian, as well as Roman Helmet.[1] Another ſuperiority which the Roman Head-armour poſſeſſed over the modern one, was the *buccula* or leathern flap, that depended from the back of the helmet, and covered the neck and part of the ſhoulders. This addition muſt, doubtleſs, have been ſomewhat incommodious to the wearer, until uſe had reconciled him to it; but the inconvenience was amply recompenſed by its utility, ſince it preſerved thoſe parts from being wounded, which being left expoſed by the modern Caſque, are, as I am informed, very frequently, and ſeverely injured.

1 It was this ſtrap, which, had it not been for the interpoſition of Venus, would have been the death of Paris, in his conteſt with Menelaus.

Αγχε δε μιν πολυκες-ος ιμας απαλην υπο δειρην,
Ος οι υπ' ανθερεωνος οχευς τετατο τρυφαλειης. Hom. I. γ. 371.

 I pro-

I proceed now to the laſt, perhaps the ſtrongeſt proof, that the Tympanum under conſideration may be conſidered as part of the temple of Minerva mentioned by Solinus.—It is well known that the ancients eſteemed certain *beaſts* to be particularly agreeable to particular Gods.—Theſe, on feſtivals, and other ſolemn occaſions, they offered up; and each Deity was regaled with the favor that aroſe from the ſacrifice of his favorite animal;

Κνισσῃ δ' ερανον ικεν ελισσομενη περι καπνω. [1]

It is equally certain, that the Goddeſs *Minerva* was thought to prefer an *Heifer of a year old* to any other beaſt; and, under this abſurd impreſſion, the ancients frequently made that offering to her, as the moſt grateful one in their power.—Such a ſacrifice does *Diomed* promiſe to *Minerva*, as the recompence of her aſſiſtance in an expedition he is about to undertake;

Σοι δ' αυ εγω ρεξω βην ηνιν, ευρυμετωπον,
Αδμητην, ην εσω υπο ζυγον ηγαγεν ανηρ·
Την τοι εγω ρεξω, χρυσον κερασιν περιχευας. [2]

And Helenus adviſes twelve of them to be ſacrificed to the ſame Goddeſs, as the moſt likely means of engaging her compaſſion in behalf of Troy and its inhabitants;

1 Hom: Il: 1. v. 317. Nidor autem ad cælum ibat circumfuſus fumo.
2 Il: x. v. 292.

Kai

Και οι υποσχεσθαι δυοκαιδεκα βες ενι νηω,
Ηνις, ηκεσας ιερευσαμεν, [1] &c.

Now it is a curious and remarkable circumſtance, ſtrongly corroborative of the opinion I have ventured to ſuggeſt, that *ſeveral horns*, together with parts of *ſkulls*, which from their ſhape, figure, and ſize, are, unqueſtionably, thoſe of *yearlings*, were found on the ſame ſpot with the Tympanum and other fragments of the temple to which it belonged. This fact ſeems to ſettle, beyond doubt, that the *cuſtomary* ſacrifices to Minerva had been offered in this edifice; and, when connected with the other circumſtances above adduced, forms ſo powerful a body of *preſumptive proof* that the edifice itſelf was conſecrated to this Goddeſs, as nothing, but abſolute demonſtration to the contrary, can reſiſt or overturn.[2]

1 Et ei voveat duodecim boves in templo
Anniculas, jugum non paſſas, ſacrificaturum, &c. Il: 6. v. 93.

2 The other fragment herewith repreſented, is part of a *flying Genius*; two of which appear to have ſupported the outer wreath, as may be concluded from the remaining hands and arm viſible on the right ſide of it.

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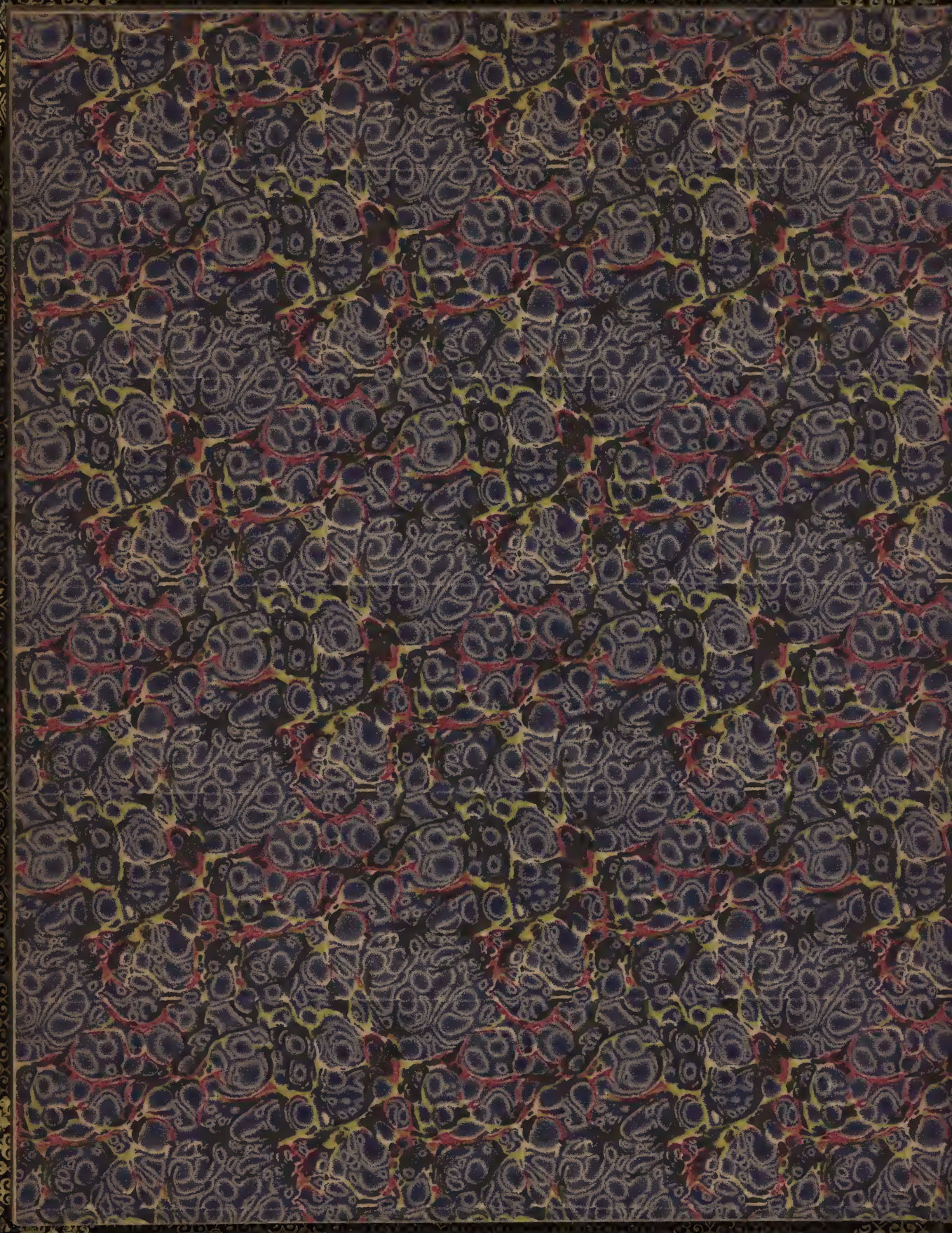

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